

CATALOGUE *and* ANNOUNCEMENT *of*

THE

WARD-BELMONT SCHOOL

FOR YOUNG WOMEN

THE UNION OF

BELMONT COLLEGE

*Founded by*  
*Miss Ida E. Hood and Miss Susan L. Heron in 1890*  
*Thirty-third Year*

AND

WARD SEMINARY

*Founded by*  
*William E. Ward, D.D., in 1865*  
*Fifty-eighth Year*

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1924-1925

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AUGUST, 1924  
BELMONT HEIGHTS  
NASHVILLE, TENNESSEE  
U. S. A.



## CALENDAR, 1924-1925

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### OPENING AND ORGANIZATION

September 17, 1924, 11 A.M.

### THANKSGIVING DAY

November 27, 1924

### CHRISTMAS VACATION

Approximately two weeks

### BACCALAUREATE SERMON

May 24, 1925

### CLASS DAY AND PARK EXERCISES

May 27, 1925

### RECEPTION TO ALUMNAE AND GRADUATING CLASSES

May 27, 1925

### ALL-CLUB DINNER

May 27, 1925


### COMMENCEMENT DAY

May 28, 1925



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## ADMINISTRATION AND FACULTY

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*Assistant Home Department*

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Graduate, Sargent School of Physical Education and of Gilbert Normal School for Dancing; Student, Harvard Summer School and Columbia University; Special Student in Corrective Gymnastics, Children's Hospital, Boston

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*Assistant in Athletics and Swimming*

Graduate, Ward-Belmont School

MARGARET EARLY

*Riding*

UNA M. SPALLER

*Foods and Cookery*

B.S., Simmons College

MARGARET KENNEDY LOWRY

*Textiles and Sewing*

Special Student, George Peabody College for Teachers

EUNICE KINKEAD

*Assistant in Home Economics*

B.S., George Peabody College for Teachers

LOUISE GORDON

*Art*

Graduate of the New York School of Fine and Applied Arts

LILLIAN NEUSTAEDTER

*Art*

Graduate of the New York School of Fine and Applied Arts

LAWRENCE GOODMAN

*Director School of Piano*

Pupil of Ernest Hutcheson, Josef Lhevinne and Sigismund Stojowski; Student at Ferruccio Busoni's Master School for Pianists, Basle, Switzerland; Scholarship Pupil, Peabody Conservatory of Music, Baltimore, Md.; Formerly Teacher of Piano, Von Ende School of Music, New York City

LOUISE BEST

*Piano*

Pupil of Ernest Hutcheson and Sigismund Stojowski; Pupil at Sterns University, Berlin; Pupil of Rudolph Ganz; Theoretical Courses in the Institute of Musical Arts, New York

ALICE KAVANAUGH LEFTWICH

*Piano*

Graduate, Beethoven Conservatory, St. Louis; Pupil of Arthur Foote and B. J. Lang, Boston; three years in Paris with M. Moszkowski and Wager Swayne

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*Piano*

Graduate, New England Conservatory of Music under Madame Hopekirk and George Proctor; Pupil of Harold Bauer and Wager Swayne, Paris

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*Piano*

Pupil of William H. Sherwood, Glenn Dillard Gunn, Victor Heinze; Formerly Teacher of Piano, Cosmopolitan School of Music, Indianapolis, Ind.

ESTELLE ROY SCHMITZ

*Piano*

Pupil of S. B. Mills, Harold von Mickwitz and Joseffy, New York; Otto Nietzel and Steinhauer, Germany

AMELIE THRONE

*Piano*

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Graduate, Metropolitan College of Music; Student, Cincinnati College of Music, Pupil of Steinbrecher, Andre, and Sterling

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Graduate, St. Mary's Hall, San Antonio; Pupil of von Mickwitz and of Harry Redman, New England Conservatory

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*Director School of Voice*

For three years Pupil of Chevalier Edouardo Carrado, Famous Teacher of Italy; for two years Pupil of Chevalier Alfredo Sermiento, Caruso's Coach; Pupil of Commendatore B. Carelli, Director Naples Conservatory; Pupil of Lombardi, Florence, Italy; Pupil of Buzzi Peccia and Carbone, New York; Pupil of Signor Baraldi, London

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Honor Graduate of Business, Fall's Business College

---

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NORTH FRONT HALL

MAIN BUILDING (FACING CITY)

FOUNDERS HALL

FIDELITY HALL



FOUNDERS HALL

SOUTH FRONT  
MAIN BUILDING

FIDELITY HALL



# THE WARD-BELMONT SCHOOL

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## HISTORICAL SKETCH



WARD-BELMONT is a union of Ward Seminary and Belmont College. Ward Seminary was founded in 1865 by William E. Ward, D.D., and Belmont College was founded in 1890 by Misses Ida E. Hood and Susan L. Heron. In June, 1913, the two schools were united on the Belmont campus under the charter name, "The Ward-Belmont School." Ward-Belmont is not forgetful of her past; she honors her founders, she reveres the two parent schools, and points with pride to that long line of graduates and students who have gone out into life's service, and whose happy memories and genuine affection for the old schools now bind them to the new.

A record of long service in the national field constitutes the richest heritage and the real asset with which Ward-Belmont pursues her new and larger life.

## NASHVILLE AND ITS ATTRACTIONS

Nashville has an enviable record as an historical, educational, and cultural center.

The chosen location of great universities, professional schools, colleges, and preparatory schools, Nashville has established a far-famed reputation as a center of learning. Ward Seminary and Belmont, through their long and honored careers, have contributed much toward winning for the city of Nashville her merited title of "The Athens of the South." These two schools, in co-operation with Vanderbilt University and George Peabody College for Teachers, have given a distinct charm and atmosphere of culture which makes this city an ideal home for students.

On an imposing eminence the State Capitol stands, an interesting example of classic architecture. In its grounds is the tomb of President James K. Polk. Located at a central point in the Centennial Park is a facsimile of the Parthenon, true in every detail. On one of the many beautiful

drives and car lines is Belle Meade, for many years a celebrated stock farm. Twelve miles from Nashville is the Hermitage, the home and burial place of Andrew Jackson, President, statesman and warrior. Not far from the Ward-Belmont campus is the battlefield of Nashville, and near by stretches the scene of the battles of Franklin and Stones River. Within a few hours' ride are Lookout Mountain and Mammoth Cave. Nashville is within easy reach of all the historical points of Tennessee.

In addition to the cultural advantages offered by Nashville through its educational and historical interests, an opportunity is given by the city to hear many of the most famous artists, readers, and lecturers. Nashville thus affords the means for acquiring a most liberal culture.

### THE CAMPUS

Ward-Belmont stands in the beautiful hill-top park formerly the site of Belmont, and to both the grounds and buildings extensive additions have been made. The campus, containing thirty acres, is surrounded by one of the best residence sections of Nashville. It is sufficiently removed to give that quiet and seclusion which are conducive to studious habits; yet the railway station, the shopping districts, and the churches of all denominations in the city are easily accessible by car. The site is on the highest elevation in the Vanderbilt University and the Peabody College sections, with an elevation of one hundred feet above the city.

### CLIMATE AND HEALTH

The bracing atmosphere and temperate climate of Middle Tennessee make Nashville an ideal location for school work. Pupils from more northern states, as well as those from farther south, find here a school unexcelled in physical advantages. The mild weather and the inviting campus encourage outdoor sports and games, which have contributed much toward maintaining the phenomenal health record of the school.

Ward-Belmont realizes just how much the health of its students depends on physical conditions, and safeguards their health in every possible way. The buildings are sanitary; the drinking water is filtered, sterilized, cooled, and



is supplied in hygienic fountains throughout the buildings; trained and experienced nurses have charge of a well-ordered infirmary. A further precaution is the requirement that a certificate of good health be furnished by every resident student.

Ward-Belmont realizes that in order to reach the best mental as well as physical results, one must have good, nourishing food. Especial care is paid, therefore, to the meals and their preparation. The kitchen and bakery have the latest improvements in steam cooking, gas and electric appliances, and cold storage; the dining halls are commodious and attractive. The menus are supervised by a trained dietitian.

In addition to the physical safeguards and the abundant supply of wholesome, nutritious food, the regular habits and ordered life of the school, and physical culture scientifically adapted to the student's individual needs, are potent factors in promoting the excellent health record of Ward-Belmont.

## BUILDINGS AND EQUIPMENT

The plan of the buildings is that of a quadrangle with one open side. On the north side of this square are located Fidelity, North Front, South Front, and Founders Halls with the drawing rooms, the auditorium, and the dining rooms; on the east, three other residence halls, Pembroke Hall, Heron Hall and Senior Hall; on the south, the Academic Building and the new Gymnasium. Other buildings on the campus included in the school plant are the new High School Building, the music practice house, the social club buildings, and the heating plant. The buildings are handsome and commodious, and are models in their adaptation to school use. They are fitted with the most improved methods of sanitation, heating, lighting, ventilation, and fire escapes.

The Academic Building, in classic colonial architecture, was completed and equipped in 1914 at a cost of \$150,000. In this building are the large, well-lighted class rooms, the library, the science laboratories, the expression and art studios, and the administration offices. The library contains about seventy-five hundred volumes. Under the care of experienced attendants, it is open at practically all hours.

With its well-chosen books of reference, with its reading tables supplied with standard magazines and daily papers, it is an inviting spot to the casual reader and the serious student.

A gymnasium with every modern improvement has just been completed at a cost of more than \$150,000. It is a handsome three-story brick building with stone trimmings, conforming in style to the Academic Building, with which it connects. The first floor is given over to bowling alleys, showers, lockers, linen, shampoo and hair-drying rooms. The office of the swimming teacher is also on this floor. The entrance hall and corridors of this floor are terrazzo. The floors of shower, shampoo and hair-drying rooms are white tile.

The second story of the building constitutes the main floor for gymnasium work and provides a spacious, well-lighted room for all forms of gymnastic exercise. The third floor contains the visitors' galleries, a studio for aesthetic dancing, and three small rooms for special class rooms, board meetings, and trophies.

The swimming pool is in a separate building, which connects with the gymnasium on a lower floor through two entrances. The entrance to the audience balcony of the pool is gained from the second floor of the gymnasium. The pool has the advantage of overhead sunlight and good outside ventilation through a large skylight and windows both on the lower and balcony floors.

Since the dormitories are entirely separate from the class rooms, they have a quiet, home-like atmosphere. The residence halls are all practically new, freshly furnished, and in their arrangements meet every demand of comfortable and refined home life. There are ample sanitary appointments and baths on every floor, while in Pembroke, Senior, and Heron halls, which are arranged in suites, there is a bath between the two rooms of each suite. Each room accommodates only two girls, and is furnished with rugs, dresser, table, chairs, single iron beds, and, with few exceptions, separate closets. All the rooms have outside exposure, with abundant sunlight and fresh air.

Interested parents are requested to visit Ward-Belmont, as only a personal inspection can give an adequate idea of

the way in which the comforts of a well-ordered home have been combined with the essentials of a well-equipped school.

### FACULTY

While Ward-Belmont has continual pride in her location, buildings, and equipment, yet she is ever conscious of the fact that the real strength of any school must lie in its teaching force. Ward-Belmont spares no expense in selecting her faculty, and in the various departments are men and women of the highest ideals who have been educated in standard colleges and universities of this country and abroad, and who have had successful experience in the class room. In the literary work, in Music, Art, Expression, Home Economics, and in Physical Education, the same high standards are upheld. Ward-Belmont believes that true education is character building, and selects her faculty with this in mind. That the inspiration from personal touch between teacher and pupil may be kept constantly at the maximum, the school maintains the approximate ratio of one faculty member to ten pupils. Ward-Belmont is characterized by cordial friendship and sympathetic interest in the attitude of the faculty toward the students in all the activities of the school.

### HOME LIFE

The President and his family, the officers of the administration and many of the teachers live in the residence halls, and their presence as constant advisers and sympathetic friends contributes much to that spirit of comradeship and good cheer so evident in the school. Constant appeal is made for sincere co-operation on the part of every student in maintaining wholesome standards of school living on the principle that kindness and confidence are more efficacious than stringent rules. The effect, therefore, is not one of repression, but of self-restraint, resulting in that character development which comes with a growing sense of obligation. Handsome parlors, attractive corridors, inviting rest rooms on every hall, and the unusual feature of a roof garden for recreation, all attest the care with which the home comforts and pleasures have been anticipated.

## SOCIAL CLUBS

Ten clubs with a membership of forty to sixty each are a pleasant feature of the social life of the school. Membership in one of these clubs is expected of every student. They meet formally once a week for social, literary or musical programs, and informally at other times for recreation. A spirit of loyalty in the clubs develops in the students the best qualities, mental and moral as well as social.

## RELIGIOUS ACTIVITIES

Christian homes all over the land are sources from which our students come. Though no sectarianism is lived or taught, every effort is made to stimulate and strengthen the impulse toward Christian life and service. Regular Bible courses form part of the curriculum, and there is an active Young Women's Christian Association in which the members of the faculty co-operate with the students. The association and the school jointly employ a trained and experienced secretary, who directs the activities of the Y. W. C. A. so that the influences of this organization are made vital in the life of the school. The Sunday school conducted by members of the faculty, systematic Bible training and mission study, daily devotional exercises at chapel, and frequent visits by the pastors of the city, are among the agencies by which the school life is made wholesome and inspiring. The spirit of church loyalty is fostered by requiring each student to attend the church of her choice on Sunday morning.

## DRESS AND HOUSEHOLD ARTICLES

Extravagance and extremes in dress are firmly discouraged. The administration presents its ideas on appropriate dress for the Ward-Belmont girl in a dress circular, which will be sent on request to each mother who contemplates sending her daughter to the school. Some of the important articles to be supplied at the beginning of the year are as follows:

A woolen tailored suit of dark blue or black, free from trimmings of a different color, to be worn with a waist of dark blue, black or white inconspicuously trimmed; or a



dark blue or black woolen dress without colored trimmings, worn with a top coat of dark blue, black or dark brown.

A blue or black hat, simply trimmed, without color of any kind.

Two dinner gowns for evening functions.

A simple white dress suitable for day wear.

Walking shoes.

One-piece dresses suitable for school wear.

Bath robe, bedroom slippers, laundry bag, umbrella, raincoat, overshoes.

A comfort, pair of blankets, dresser scarfs, trunk cover. Trunks must be marked with full name and home address. All articles to be sent to the laundry must be marked with full name of pupil.

An abundant supply of table napkins, towels, sheets, pillowcases, and bedspreads is furnished each student at a reasonable charge for the year.

## LECTURES AND ENTERTAINMENTS

The presence in Nashville of great universities and professional schools insures the coming of famous lecturers and entertainers. Lectures on a great variety of subjects, free to the student body, are delivered during the year by men and women who are experts on the themes they treat. Artists of international reputation are frequently brought to the city by Ward-Belmont and other organizations. In the past Ward-Belmont students have heard the following, among other notable people:

Lectures—President Arthur T. Hadley, E. E. Barnard, Leon H. Vincent, Emil G. Hirsch, Russell H. Conwell, William Hawley Smith, Lorado Taft, William J. Bryan, President W. H. Taft, President Woodrow Wilson, United States Senator Luke Lea, Robert E. Speer, United States Senator W. R. Webb, Dr. Carolyn Geisel, Francis E. Clark, Bishop W. R. Lambuth, Evangelist J. Wilburn Chapman, President John Franklin Goucher, Bishop W. F. McDowell, Bishop Thomas F. Gailor, Bishop Eugene R. Hendrix, President W. H. P. Faunce, Dan Crawford of Africa, Henry Oldys, Camden M. Coburn (archæologist), Dr. G. Campbell Morgan, Bishop McConnell, Henry Turner Bailey, Stephen S. Wise, William D. MacClintock, Frank Alvah Parsons, Lieutenant Delaroche-Vernet, Captain Pierre Lorient, General Sir Walter Lawrence, Monsieur Cestre, Dr. Clarence D. Ussher, Dr. William Jay Hudson, S. Parkes Cadman, Richard Burton, John Powys.

Authors—Hamilton W. Mabie, Richard G. Moulton, John A. Wyeth,

Josiah Strong, Felix Adler, George Kennan, Marion Crawford, Newell Dwight Hillis, Lyman Abbott, Walter H. Page, J. Ward Stinson, James Whitcomb Riley, Ruth McEnery Stuart, Rabindranath Tagore, John Trotwood Moore, Elizabeth Fraser, Vachel Lindsay, Edward Steiner, Padriac Colum.

Readers—Montaville Flowers, Frank C. Elliott, Ida Benfey, Caroline Gordon, Leland Powers, Bertha Kunz Baker, Fred Emerson Brooks, Eulie Mae Rushmore, Ella Sedgwick Southwick, C. E. W. Griffith, Carolyn Foye Flanders, Madame Labadie.

Musicians—Tetrazzini, Melba, Paderewski, Liebling, Saville, Ovide Musin, Clarence Eddy, Royal Italian Band, Metropolitan Grand Opera Company in Parsifal, Calvè, Kubelik, Leandro Campanari (violinist), Cecil Fanning (baritone), Madame Zimmerman (soprano), Oscar Seagle (baritone), Leopold Kramer, Francis McMillin, Max Bendix, Maud Powell, Arthur Hartmann, Fritz Kreisler, Emil Sauret, Carl Grienauer, Steindel, Edward Baxter Perry, Leopold Winkler, Sherwood, Gertrude Peppercorn, Burmeister, Josef Hoffman, Mark Hambourg, Bloomfield Zeisler, Percy Grainger, Augusta Cotlow, Harold Bauer, Carrena, Reisenauer, Godowski, de Pachman, George Hamlin, Glenn Hall, Bonci, Bispham, DeReszke, Muriel Foster, Homer, Schumann-Heink, Mary Garden, Nordica, Sembrich, Gadschi, Alice Neilson, Alma Gluck, Frances Ingram, Christine Miller, Julia Culp, Frederic Morley, Angelo Cortese (harpist), Ricardo Martin, Jomelli, Gerville Reache; the Zoellner String Quartette; Tollefsen Trio; the Strauss, Victor Herbert, Russian, Minneapolis and Cincinnati Symphonies; the Damrosch Orchestra; the United States Marine Band; the Savage Opera Company, the Aborn Opera Company, the Lombardi Opera Company, the Boston Grand Opera Company, the New York Philharmonic Orchestra; Spiering, Galli-Curci, John McCormack, Josef Bonnet, Misha Elman, Werrenrath, Stracciari, Caruso, Grand Opera Quartette, Farrar, Braslau, Lhevinne, Levitzki, Erna Rubenstein, Martinelli, Rosa Ponselle, Edward Johnson, Ukaranian Choir, Arthur Rubenstein, Paul Kochauski, Sistine Chapel Choir, Maria Jeritzka, San Carlos Opera Company, Navoes, Freida Hempel, Jascha Heifetz, Ernest Hutcheson.

## EXCURSIONS

Nashville has an interesting historical and geographical setting. Every year our pupils are given opportunities to visit the historical places of interest in or near Nashville. It has been the custom to offer a yearly trip to Washington and to visit en route Lookout Mountain, Natural Bridge, Luray Caverns, and Norfolk. Such a trip will be taken in 1925 if a sufficient number are interested. In accordance with the custom of many years, a school party is spending the summer vacation in Europe under the chaperonage of

Ward-Belmont teachers. A similar European party will be organized for 1925.

### NASHVILLE REFERENCES

Any patron of Ward-Belmont may be consulted; and while we confidently refer inquirers to any citizen of Nashville, we are formally authorized to say that any one of the gentlemen named below will cheerfully answer inquiries:

- James I. Vance, D.D., Pastor First Presbyterian Church.
- E. P. Dandridge, D.D., Rector Christ Episcopal Church.
- George Stoves, D.D., Pastor West End Methodist Church.
- H. B. Trimble, Pastor McKendree M. E. Church.
- W. F. Powell, D.D., Pastor First Baptist Church.
- Carey E. Morgan, D.D., Pastor Vine Street Christian Church.
- L. C. Kirkes, D.D., Pastor Broadway-Hillsboro Presbyterian Church.
- James M. Maxon, D.D., Bishop Coadjutor Diocese of Tennessee.
- E. C. Dargan, D.D., Secretary Baptist Sunday School Board.
- E. B. Chappell, D.D., Sunday School Editor M. E. Church, South.
- J. E. Clark, D.D., Editor Presbyterian Advance and Secretary of College Board of Presbyterian Church, U. S. A.
- S. H. Chester, D.D., Secretary Foreign Missions of Presbyterian Church in the United States.
- Chancellor James H. Kirkland, Ph.D., Vanderbilt University.
- H. C. Tolman, Ph.D., D.D., Dean of Vanderbilt University.
- President Bruce R. Payne, Ph.D., George Peabody College for Teachers.
- C. A. McMurry, Ph.D., Professor of Education, George Peabody College for Teachers.
- W. D. Weatherford, Ph.D., President Southern Y. M. C. A. College.
- James E. Caldwell, President Fourth and First National Bank.
- P. D. Houston, President American National Bank.
- A. E. Potter, Commerce-Union Bank.
- Whitefoord R. Cole, President N., C. & St. L. Railway.
- W. R. Manier, Sr., Secretary Chamber of Commerce.

### MUSIC, ART, AND EXPRESSION

In the education of girls and young women, it is important that a proper balance be maintained between Literary subjects and the Fine Arts. In this way only can a woman be prepared best for her mission in the world. The work of the school in the Liberal Arts is of the highest order, and equal emphasis is placed on Music, Art, and Expression in all their branches. Frequent music recitals of the highest order tend to develop an appreciation for that which is best

in this rich field. Students are always made welcome to the Art studios, and special exhibitions are given to cultivate a love for the beautiful in color and form. In the School of Expression class recitals at frequent intervals afford splendid opportunity for development to the participants and to the school at large an excellent means of culture. Attractive studios and an inspiring environment make the work of these departments a genuine delight. The teachers represent the best culture and training of this country and Europe. They have established an enviable reputation for Ward-Belmont as one of the distinct centers for the training of young women in these subjects so important in the development of æsthetic taste and temperament.

### HOME ECONOMICS

The lifting of the home maker's work to its proper place among the sciences is perhaps one of the most significant recent educational reforms. Domestic Science and Domestic Art are now regarded as essential in a well-rounded education for women. Responding to this progressive movement, Ward-Belmont maintains a thorough department for the study of the home and its varied problems. A weekly lesson in Household Decoration is offered to all boarding students without extra charge. With its comprehensive courses, its attractive and well-equipped laboratories, and with its able corps of teachers, this department of practical worth holds an established place among the most popular activities of the school.

### SECRETARIAL AND BUSINESS COURSES

To meet still further the unusual needs of the present time, Ward-Belmont is offering special courses in Stenography, Typewriting, Bookkeeping, and Secretarial work, thus giving a thorough insight into the practical fundamentals of business.

There is a growing realization that in the future women must be prepared, not only to conduct the business affairs of the home, but also to share in the leadership of civic affairs, and in many cases to fill positions of executive responsibility or to manage their own estates.



## PHYSICAL CULTURE AND PLAYGROUND SUPERVISION

Thorough courses are offered in Physical Education and in Playground Supervision, subjects which are being emphasized today as never before in education. The campus affords opportunity for outdoor games, the gymnasium is so equipped that exercise may be adapted to the individual needs of the pupil, and the swimming pool is modern at every point and free to all resident students. Trained teachers are in charge of every feature of this department. The work in Playground Supervision is so planned that the students enjoy the recreation, and at the same time grasp the methods by which directed play may be made to promote health, stimulate the intellect, and lift the moral tone of any community.

## COURSE OF STUDY IN LIBERAL ARTS

Ward-Belmont offers a six-year Classical Course, corresponding to the four years of a preparatory school and the Freshman and Sophomore years of a standard four-year college. A student who contemplates entering a certain college or university after the completion of the Classical Course should advise the Dean in advance, that the subjects which she takes in Ward-Belmont may be those required by that institution.

The General Course, of equal length, is provided for the larger number who do not intend to do further college work after graduation from Ward-Belmont. In this course more liberty in choice of subjects is allowed. With certain limitations, Music, Art, Expression, and Home Economics may be included and counted toward graduation.

At the end of the first four years of the course, corresponding to the high school period, students may receive the High School Certificate, provided the proper balance has been maintained by the completion of courses prescribed. Those earning this certificate can ordinarily complete requirements for a Ward-Belmont Junior College diploma in two additional years; or they may be admitted without examination to the leading colleges and universities which admit students on certificates, provided in each case the

peculiar entrance requirements of the institution considered have been met.

### ADVICE ON CHOICE OF SUBJECTS

It is our desire that the courses of study be clearly understood by parents and prospective pupils. Again, it is important that each pupil's course be carefully planned on the basis of work already completed, and that individual tastes and aims be taken into account. To accomplish these ends, correspondence and personal conference with the Dean are cordially invited. Prospective patrons are urged to co-operate with us in working out a course of study in advance of the opening days of the session in order to allow more deliberate consideration of individual needs. Plans so made can be modified, if it seems desirable to a patron, on the opening days of school; but further changes during the year are usually not allowed. Continuity of effort and the greatest advancement can in this way be secured.

### APPLICATION FOR ENROLLMENT

For several years past every place in the school has been taken some weeks in advance of the opening, there has been a long waiting list, and many who desired admission have been disappointed. Therefore, we advise early application. This application should be made on the school's special blank, which calls for references, and must be accompanied by a physician's certificate as to the health of the applicant. These forms will be sent on request, and no student can be definitely enrolled until they are properly filled out, submitted to the Registrar with the enrollment fee of \$25, and formally accepted.

# SCHOOL OF LIBERAL ARTS

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## ADMISSION

Students who have completed the usual grammar school grades may be admitted without examination to the Freshman Class of the Preparatory Department.

Those who present credentials from accredited high schools may be admitted to the College Department without examination. These applicants must present fifteen units, of which the following nine are prescribed:

English . . . . .	3
Algebra . . . . .	1
Plane Geometry . . . . .	1
History . . . . .	1
Science . . . . .	1
One Foreign Language . . . . .	2

The remaining six may be elected from the following:

English . . . . .	1
Foreign Language . . . . .	2, 3 or 4
History . . . . .	1, 2 or 3
Mathematics . . . . .	1 or 2
Natural Science . . . . .	1 or 2

Vocational Subjects (maximum 3):

Agriculture . . . . .	1
Bookkeeping . . . . .	1
Domestic Art . . . . .	$\frac{1}{2}$ or 1
Domestic Science . . . . .	$\frac{1}{2}$ or 1
Drawing . . . . .	$\frac{1}{2}$ or 1
Manual Training . . . . .	$\frac{1}{2}$ or 1
Shorthand and Typewriting . . . . .	$\frac{1}{2}$ or 1
Music . . . . .	$\frac{1}{2}$ or 1

## UNITS AND HOURS

*Definition.*—Preparatory credit is measured in *units* and college credit in *hours*.

A *unit* represents five periods of at least forty-five minutes each per week for a year, in a subject ordinarily taught in standard high schools, each recitation requiring preparation.

An *hour* represents one hour of recitation or lecture per week for a year, or two hours per week for one semester in a college course.

For preparatory or college credit two or more hours of laboratory work correspond to one hour of lecture or recitation, depending upon the nature of the laboratory work.

In Music, two lessons a week for a year, one and one-half hours' daily practice, and two or three recitations per week in a musical science, merit one *unit* or three *hours*, according to the recommendation of the teacher. In Art, ten hours of supervised studio work per week merit one *unit* or three *hours*, according to the recommendation of the teacher. In Expression, four hours of prepared class work and other collateral and assembly work merit one *unit* or three *hours*, according to the course taken.

*Number Recommended.*—The number of units recommended as a year's work for the average preparatory student is four; the minimum allowed is three, and the maximum five. For the average college student a maximum of fifteen hours of literary work is recommended.

*Special Subjects.*—Not more than a total of three units and nine hours may be counted toward a diploma for work in the Departments of Music, Art, Expression, and Home Economics. Credit is not allowed for such work completed below third year high school. Work in Music, Art, and Expression, completed elsewhere, will be credited toward a certificate or diploma in these special departments.

*Excess Preparatory Credits.*—College credit will not be allowed for a high school course in excess of those units required for college entrance.

## CLASSIFICATION

The work completed by the beginning of a school year determines the class to which a student belongs. Four completed units give Sophomore classification; eight, Junior; and twelve, Junior Middle. If a student lacks not more than one of the required number of units, she will be given conditional classification.

For Senior Middle standing fifteen completed units, including the prescribed nine, and registration for a course

of study of at least thirteen hours leading to a General or Classical Diploma, is necessary.

For College Special standing the completion of fifteen high school units and registration for a course of study of at least thirteen hours, embracing studies in both the Liberal Arts and Fine Arts schools.

For entrance to the Senior Class, the attainment of a Ward-Belmont Diploma at the end of the school year must be possible.

*Residence Requirement.*—For a certificate in the Preparatory Department at least one full year's work, of four units, must be completed in Ward-Belmont.

For a diploma in the College or special departments at least one full year's work must be completed in Ward-Belmont. To receive credit for advanced standing, the student must present to the Dean proper credentials from an approved institution of junior or standard college grade. The college credit given will then be determined, in no case to exceed fifteen session hours.

## EXAMINATION AND MARKS

An examination is given in every course in accordance with the schedule issued.

Reports are issued at the end of each quarter in accordance with the following system: A, excellent; B, good; C, fair; P, passing; D, not passing; E, absolute failure; X, absent from examination.

No student will be given credit for any course in which every recorded grade is P, except upon examination covering the entire course.

## QUALITY HOURS

Quality hours may be earned in the following manner: A three-hour course completed with a grade of A is equivalent to nine quality hours; with a grade of B, to six quality hours, and with a grade of C, to three quality hours.

*Foreign Language.*—A single preparatory year in a foreign language is given no credit unless it is followed by a second year of work in the same language.



Students presenting only two high school units of foreign language are required to take two courses in college; those presenting three or more units are required to take one course in college.

## REQUIREMENTS FOR CERTIFICATES AND DIPLOMAS

### CLASSICAL DIPLOMA

The completion of thirty quantity and thirty quality hours of college work, including English A, English B, Mathematics A, Latin A, three hours of French, German or Spanish, three hours of History, and four hours of Science.

### GENERAL DIPLOMA

The completion of thirty quantity and thirty quality hours of college work, including English A, English B, one or two courses of foreign language, three hours of History or four hours of Science.

### HIGH SCHOOL CERTIFICATE

The High School Certificate is awarded to students who have completed sixteen preparatory units, including three or four units in English (to include Course IV), two units in a foreign language, one unit in History, one unit in Science, two and a half or three units in Mathematics (to include Course III). A total of not more than three units will be allowed for work in such subjects as Music, Art, Expression, Home Economics, Stenography and Typewriting.

## DESCRIPTION OF COURSES

(Preparatory courses are designated by Roman numerals; College courses by letters. The school reserves the right to withdraw any class for which there are not as many as ten applicants.)

### ENGLISH

The importance of the department of English in both its branches of Rhetoric and of Literature is duly recognized, and the work carefully and amply provided for by a full corps of college and university-trained teachers. Throughout the course the utmost stress is placed on writing as training for systematic work, clear thinking, originality, and the habitual and easy use of good English. The aim of the work in Literature is to foster, through a study of masterpieces, a taste for the best that has been written, an admirable means of mental discipline, as well as of liberal culture. The study of English is closely correlated with that of other departments, including History and Languages, in order to give the student broader understanding and to make her school work more generally and permanently valuable. Personal conferences for guidance and for correction in theme work are required in all Rhetoric courses, as are memory work of selected passages and carefully prepared reports of supplementary reading in Literature.

*Course I. Literature* (once a week).—Study and Reading: Selections from American poetry, with special attention to Poe, Lowell, Bryant, Whittier; Scott's *Ivanhoe*; Franklin's *Autobiography*.

*Composition and Grammar* (three times a week).—Review of Grammar. Special attention given to letter writing, narration, description, and paragraphing.

Freshman, four hours a week. One unit credit.

*Course II. Literature* (twice a week).—Study and Reading: (1) Addison and Steele's *Sir Roger de Coverley Papers*; (2) Shakespeare's *Merchant of Venice*; (3) Coleridge's *Ancient Mariner* or Macaulay's *Lays of Ancient Rome*; (4) Eliot's *Silas Marner* and Goldsmith's *Vicar of Wakefield*.

*Composition and Grammar* (twice a week).—Review of Grammar. Continued drill in narration and description; special study of the development of the paragraph.

Sophomore, four hours a week. One unit credit.

*Course III. Literature* (twice a week).—Study: (1) Shakespeare's *Macbeth*; (2) Macaulay's *Life of Johnson* or Carlyle's *Essay on Burns*; (3) Tennyson's *Idylls of the King* or Palgrave's *Golden Treasury*, Books II and III; (4) Lamb's *Essays of Elia*.

*Parallel Reading*.—(1) *As You Like It* or *Twelfth Night* or *Midsummer Night's Dream*; (2) Arnold's *Sohrab and Rustum* and *The Forsaken Merman* or Goldsmith's *Traveler* and *The Deserted Village*; (3) Dickens' *Tale of Two Cities* or Hawthorne's *House of the Seven Gables*; (4) chief narratives of the Old Testament.

*Composition* (twice a week).—Study of narration, description, exposition, argument; special attention to development of the paragraph and to sentence structure; review of Grammar.

Junior, four hours a week. One unit credit.

*Course IV. Literature* (twice a week).—Study: (1) Chaucer's Prologue; (2) Shakespeare's *Henry V*; (3) Milton's Minor poems; (4) Emerson's *Essay on Manners*; (5) Burke's *Speech on Conciliation* or Washington's *Farewell Address* and Webster's *Bunker Hill Oration* or Macaulay's *Speeches on Copyright* and Lincoln's *Address at the Cooper Union*.

*Parallel Reading*.—(1) Shakespeare's *The Tempest* or *Richard III*; (2) Tennyson's *The Princess*; (3) *The Iliad* (Books XI, XIII, XIV, XV, XVII, XXI may be omitted); (4) Thackeray's *Henry Esmond* or Jane Austen's *Pride and Prejudice*.

*Rhetoric and Composition* (twice a week).—Continued study of narration, description, argument, exposition; emphasis laid on gathering and arranging material for long expositions; careful review of sentence structure and paragraph development.

Junior Middle, four hours a week. One unit credit.

*Course A. Advanced Course in Rhetoric and Composition*.—Review of rhetoric and composition. Review of rhetorical principles. Daily and fortnightly themes, oral and written, with individual conferences. Narration; study and practice in the short story. Exposition; analysis of such essays as those of Arnold and Stevenson; critical papers.

On the completion of the course a provisional pass mark is given; if subsequently a student is reported deficient or careless in English Composition, she may be required to take additional work in that subject.

Required for a Classical and a General Diploma. Three hours a week.

*Course B. History and Development of English Literature*.—A survey course in English Literature preliminary to any other college course in Literature.

Required for Classical and General Diploma. Three hours a week.

*Course C. Introduction to Journalism*.—First semester: Expositions and descriptions will be written leading up to news articles



and editorials. Second semester: Brief dramatic episodes and narrations will be studied and written leading up to the short story.

Prerequisite: Course A. Three hours a week.

*Course D. Nineteenth Century Poetry.* — English Poetry from Wordsworth to Meredith with special emphasis on Wordsworth, Tennyson and Browning.

Prerequisite: Courses A and B. Three hours a week.

*Course E. The English Drama.*—Lectures and Library work on development of English drama; specimens from each period studied in class with special emphasis on Shakespeare. Selected modern plays studied as literary expressions of present-day problems.

Open to second year college students who have completed Courses A and B. Three hours a week.

## BIBLICAL HISTORY AND LITERATURE

The following courses of study are calculated not only to reveal the importance of the Bible as history and its excellence as literature, but also to emphasize ethical and religious values and to discover underlying principles of thought and action applicable to the life of today.

*Course I.—Elementary Bible History.* An elementary history of the Bible, intended to acquaint the student with leading Bible characters and events, together with the corresponding chronology and geography.

Open to Junior and Junior Middle students. Two hours a week. Half-point credit.

*Course II.—The Life of Jesus.* Study of the land in which Jesus lived, its people and customs, His work and character.

Sources: The gospel narratives, together with information furnished by modern scholarship concerning the history, thought, and customs of His time.

Open to Junior and Junior Middle students. Two hours a week. Half-point credit.

### COURSE A.—OLD TESTAMENT HISTORY AND LITERATURE.

1.—*The History of The Hebrews.* In this course, which covers the first semester, the emphasis is placed upon the general history of the Hebrew nation, a rapid review being made of the political, religious and literary development of the race.

2.—*Old Testament Leaders.* In this course, covering the second semester, a detailed study of the Old Testament leaders and their teachings is made. The text will be supplemented throughout the course by the Bible itself, and the attention of the students is constantly drawn to the moral lessons in the story.

Open to college students, three hours a week.

COURSE B.—THE LIFE OF JESUS AND THE HISTORY OF THE APOSTOLIC CHURCH.

1.—*The Life of Jesus.* A comparative study is made of the four gospels in this course, using them as a basis for a review of the life and times of Christ. A manual is used to direct the class in the study of the Bible. This covers the first semester.

2.—*The Apostolic Church.* The study in the second semester is devoted to the lives of the disciples and the founding of the apostolic church. The four Gospels and the Book of Acts are used as material. In both of these courses the principles of Jesus and the early church are considered, and the bearing that they have on social, political and moral questions of today.

*Open to college students, two hours a week.*

## HISTORY

The department of History endeavors not merely to make its courses count for mental discipline, but to secure a thorough understanding of society, a comprehension of the principles on which everyday affairs are conducted, and a training in sympathetic judgment. The value of History as a means of interpreting economic and social expediency is stressed, and the practical worth of the subject is established by its intimate correlation with English, language, art, and current events. Throughout the course, emphasis is placed on historical geography, map drawing, notes, and reports of collateral readings.

*Course I. Early European History.*—A survey of the ancient and mediaeval periods from earliest times to the seventeenth century: a brief account of the Oriental countries as a background for Greek and Roman history; religious, political, social and military conditions during the Middle Ages; the Renaissance, period of colonization, the Protestant Reformation.

Approximately 300 pages of parallel reading are assigned. Outline map work is regularly required.

Required of college preparatory students. Open to all freshmen. Five periods a week. One unit credit.

*Course II. Modern European History.*—A continuation of Course I from the seventeenth century to the present; rivalry for colonial possessions, constitutionalism in England; the French Revolution; the Industrial Revolution; development of modern European powers, their conflicting interests and policies at home and abroad; the World War.

Approximately 600 pages of parallel reading are assigned. Outline map work is regularly required. Current happenings are correlated with the text.

Open to Sophomores and Juniors who have had Course I. Five periods a week. One unit credit.

*Course III. History of England.*—The political, social, religious, and economic elements in the growth of the English people; England's colonial development and imperial problems; her advance as a world power; alliances and ententes instead of "splendid isolation"; the World War and the post-war problems.

Parallel reading; special reports, map work, current happenings.

Open to Junior and Senior Middle pupils. Five periods a week. One unit credit.

*Course IV. American History and Civics.*—A rapid survey of the colonial period, with emphasis upon American ideals and institutions, with a more intensive study of the critical period, the founding of the national government, the Westward Expansion, and the problems and movements of the nineteenth century. The forms and functions of government are studied, with emphasis upon the ideals and defects of today. American History, first semester; Civics, second semester.

Open to Junior Middle students, and, by special arrangement, to Juniors. Five periods a week. One unit credit.

*Course A. European History.*—A course in European history from the beginning of the sixteenth century to the present. The first semester covers the period ending with 1814 and stresses the religious and political evolutions. The study of nineteenth century history during the second semester is designed as preparation for understanding of present-day political and international problems.

Full parallel reading required.

Open to Senior Middle and Senior students. Three hours a week.

*Course B. American History from 1789 to the Present.*—First semester's study extending through the period of the Civil War, emphasizing the formation and later interpretation of our Constitution, territorial expansion with its economic, political and international results.

The second semester, dealing with recent American history, is mainly devoted to a study of our economic problems since the Civil War and to tracing the expansion of the United States as a world power through the World War. Readings, special reports, and frequent papers supplement the text-book study.

Open to students who have had History A or its equivalent, or to students who have had European History in the last year of High School. Three hours a week.

## HISTORY OF ART

The value of the work in this course is twofold. It is a part of the record of human development, and so a humanitarian and mental discipline subject, as is History proper. It is also a study of the laws underlying artistic effect, and as such has a distinct culture value. Both phases of the sub-

ject receive careful consideration. The work is done by means of illustrated lectures, printed outlines, reproductions, stereopticon slides, projectoscope, etc. Extensive reading and individual reports required.

The rise and development of architecture, sculpture, and painting from the earliest periods through the Renaissance will be studied, with emphasis on the Greek and the Renaissance periods.

Open to college students who have had History I or its equivalent. Three hours a week.

## HISTORY AND APPRECIATION OF MUSIC

This course is one of Musical Appreciation upon a historical basis, dealing with the important epochs and styles in the evolution of Music and its relation to the kindred arts. It aims to enable the student—not necessarily a music pupil—to understand and enjoy the master works of the Classic, Romantic, and Modern schools of musical composition through a knowledge of the aesthetic and psychological principles involved in their development. The practical and also highly cultural results accruing from this study are recognized by our leading institutions. The work is given by means of lectures, material from text, collateral reading, outlines and reports on assigned topics. Abundant illustrations are given by means of the Steinway Duo-Art Pianola and the Victrola, while the programs of visiting artists are also studied and analyzed.

Open to college students. No musical prerequisites. Three hours a week.

## ECONOMICS AND SOCIOLOGY

The aim of the courses in this department is to stimulate the interest of young people in the world in which they are living and to help them understand it.

In studying the social sciences we consider conditions and principles that help us understand the problems that touch our everyday lives, both directly and indirectly.

### ECONOMICS

*Course A. Economics History.*—A study of economic factors underlying the growth of population, agriculture, manufacturing, transportation and commerce, together with a discussion of the present industrial conditions of the United States.



Open to first year college students, the first semester. Three hours a week. One and one-half hours credit.

*Course B. Economic Geography.*—A consideration of the geographic principles underlying economic activities in the various geographic regions of North America.

Open to first year college students, the second semester. Three hours a week. One and one-half hours credit.

*Course C. Principles of Economics.*—A study of the fundamental principles of economics and the leading characteristics of our present economic system.

Open to second year college students, first semester. Three hours a week. One and one-half hours credit.

*Course D. Labor and Labor Problems.*—The history of trade unionism in England and America; the wage theory, the underlying philosophy of trade union policies; labor legislation; the minimum wage; workingmen's compensation, state control in labor disputes, etc.

Prerequisite, Course C and second year college standing. Second semester. Three hours a week. One and one-half hours credit.

## SOCIOLOGY

*Course A. Principles of Sociology.*—This course aims to acquaint the student with some of the social concepts; to trace the development and forms of certain types of group behavior and of social control; and to give some familiarity with the development of sociology.

Open to second year college students, first semester. Three hours a week. One and one-half hours credit.

*Course B. The Modern City.*—A study of the organization and social problems of urban communities with special emphasis on the improvement of social and living conditions. The following subjects are treated: Municipal Administration, City Planning, Housing, Public Health, Sanitation, Public Safety, Justice, Leisure Time Activities, etc.

Open to students who have had Sociology A. First semester. Three hours a week. One and one-half hours credit.

*Course C. Immigration.*—Study of the immigrant in the United States; the types of immigration; the immigrant in industry and as a factor in society, and regulation of immigration.

Open to students who have had Sociology A. Second semester. Three hours a week. One and one-half hours credit.

## LATIN

The work of the first four years in this department is designed not only to give the student a thorough knowledge of forms and syntax and the ability to apply this knowledge in accurate reading of the texts assigned, but also to

increase the student's vocabulary and insight into words and develop a feeling for the structure and thought of the language. Reference readings illustrate Roman life and Mythology. The courses of the last two years are intended to secure the ends of rapid and accurate reading, an acquaintance with the masterpieces of Roman Literature, and a correct appreciation of the place of Rome in the history of civilization.

*Course I.*—The Essentials of Latin. Regular first-year work. Freshman. Five periods a week. One unit credit.

*Course II.*—Caesar: An equivalent of Books I to IV. Prose composition based on text. Grammar systematically studied in connection with prose.

Sophomore. Five periods a week. One unit credit.

*Course III.*—Cicero: The Catiline Orations, the Manilian Law, Archias. Prose composition based on text and syntax throughout the year.

Junior. Five periods a week. One unit credit.

*Course IV.*—Virgil: Books I to VI. Required reading is assigned in mythology; prose composition; review of Grammar.

Junior Middle. Five periods a week. One unit credit.

*Course A.*—Cicero: De Senectute. Horace: Odes and Epodes. Prose composition. Practice in reading at sight. Prosody.

Senior Middle. Three hours a week.

*Course B.*—Horace: Satires and Epistles; Juvenal; Plautus and Terence: Selected plays. Readings in Roman Literature.

Senior. Three hours a week.

## FRENCH

The value of a good knowledge of French in studying literature and the necessity for it in foreign travel are appreciated, and such knowledge is provided for by the experienced native teachers in this department. Correct pronunciation is insisted upon, and facility in conversation is acquired by constant practice. To this end, French is the language of the classroom, and opportunities are given for its use in social conversation. The courses in French literature are extensive, and are made more practical by the use of dictation, sight reading, and lectures in French on the historical development of the language.

*Course I.*—Grammar: Verbs; the reading of about one hundred pages from such texts as Méras et Roth, Petits Contes de France; Mairret, La Petite Princesse.

Open to Freshman, Sophomore and Junior students. Five periods a week. One unit credit.

*Course II.*—Grammar: Verbs; Dictation; Poetry memorized; Composition; the reading of about three hundred pages from such texts as Lavissee, Histoire de France; Duprè, Drame et Comédies; Daudet, Contes.

Open to Sophomore, Junior and Junior Middle students. Five periods a week. One unit credit.

*Course III.*—Grammar: Syntax; Verbs; Composition; Dictation; Themes; the reading of about four hundred and fifty pages from such texts as Féval, La Fée des Grèves; Lamartine, Scènes de la Révolution Française; Daniels, Contes de la France Contemporaine; Ordonneau, Les Boulinard.

Open to Junior and Junior Middle students. Five periods a week. One unit credit.

*Course A.*—Grammar: Written and oral exercises based on selected texts; Dictation and conversation; rapid reading of about five hundred pages from such texts as Spink, Le Beau Pays de France; Lavissee, Histoire de France (Cour Moyen); Le Brète, Mon Oncle et Mon Curé; House, Three French Comedies.

Open to Senior Middle or Senior students who have not studied French. Four hours a week.

*Course B.*—Grammar reviewed: Advanced Composition; Themes based on texts read; rapid reading of from four to five hundred pages from such texts as Bazin, Les Oberlé; Sandeau, Mlle. de la Seiglière; Labson et Desseignet, La France et Sa Civilization; Michaud, Contes Française D'Aujourd'hui.

Open to students who have completed Course A or its equivalent. Three hours a week.

*Course C.*—Conversation: A course in conversational French with sufficient reading of good literature to serve as a basis for progress in conversation.

Open to students who have completed or are taking Course B. Two hours a week.

*Course D.*—Survey of French Literature from the earliest times to the present day. Reading of authors representative of each period. Themes, recitations and discussions, in French, of class room work and outside reading.

Open to students who have completed Course III or B. Three hours a week.

*Course E.*—Nineteenth and twentieth century French Literature. Extensive outside reading, reports and discussions in French.

Open to students who have completed Course D or its equivalent. Three hours a week.

## GERMAN

*Course I.*—Grammar and Composition: Drill in Phonetics; reading of at least one hundred pages of easy prose and verse; short lyrics memorized.

Five periods a week. One unit credit.

*Course II.*—Grammar: Composition; simple paraphrasing; poems and ballads memorized; sight reading; reading of at least two hundred pages from such texts as Hauff, *Der Zwerg Nase*; Blütgen, *Das Peterle von Nürnberg*; Sudermann, *Teja*; Gerstäcker, *Germelshausen*; Storm, *In St. Jürgen*.

Five periods a week. One unit credit.

*Course A.*—Grammar and Prose Composition: Conversation and memorizing of poetry; simple paraphrasing; reading of at least two hundred and fifty pages of such texts as Storm, *Immensee*; Zchokke, *Der Zebrochene Krug*; Baumbach, *Waldnovellen*; Hiller, *Höher als die Kirche*; easy plays by Benedix, *Wilhelmi*, or *Fulda*. Four hours a week.

*Course B.*—Grammar and Composition: Sight and parallel reading; themes based on texts read; reading of about five hundred pages from such texts as Schiller, *Die Jungfrau von Orleans*; Heine, *Die Harzreise*; Goethe, *Hermann and Dorothea*; Klenze, *Deutsche Gedichte*; Baumbach, *Der Schwiegersohn*; Scheffel, *Der Trompeter von Säckingen*. Three hours a week.

*Course C.*—Grammar and Composition: Reading at sight and parallel reading; themes based on texts read; at least eight hundred pages from such texts as Schiller, *Wilhelm Tell*; Lessing, *Minna von Barnhelm* and *Emilia Galotti*; Goethe, *Iphigenie auf Tauris*; Kleist, *Prinz Friedrich von Hamburg*; Grillparzer, *Sappho*; *Fulda*, *Der Talisman*; Hauptmann, *Die Versunkene Glocke*; Keller, *Bilder aus der Deutschen Litteratur*. Three hours a week.

## SPANISH

To meet the very general and rapidly growing demand for the language and the literature of Spain and of Spanish America as a part of school and college curricula, five courses in Spanish are offered.

*Course I.*—Introduction to Spanish as a spoken language; careful training in phonetics and pronunciation; connected reading—the basis of vocabulary and phrase building; conversation introduced gradually; grammar subordinated, but stressed sufficiently to insure correct usage. Text: Wilkins' *First Spanish Book*.

Open to Preparatory students. Five periods a week.

*Course II.*—Methods and purposes of Course I continued; Spanish, as far as practicable, the language of the class room; a more extended and systematic study of grammar; simple prose readings, with dicta-



tion and conversation based thereupon. Text: Hill and Ford's First Course in Spanish; Roessler and Remy's First Spanish Reader.

Open to Preparatory students who have completed Course I or its equivalent. Five periods a week.

*Course A.*—Grammar: Written and oral exercises founded on selected texts; conversation on subjects of daily interest, by the use of pictures and charts; the reading of about three hundred pages of such readers as Marcial Dorado, *Espana Pintoresca*; Allen and Castello, *Spanish Life*; Pitaro, *Spanish Reader*.

Open to college students beginning Spanish. Four hours a week.

*Course B.*—Grammar reviewed; composition based on texts read; conversation based on pictures and charts, life in Spain and Spanish America; the reading of about eight hundred pages of such texts as Alanson, *El Capitan Veneno*, *Moratur El Si de las Ninas*, and Padre Isla, *Gil Blas*.

Open to students who have completed Course A or who have had two years of Spanish in High School. Three hours a week.

*Course C.*—Advanced course, conducted in Spanish; Composition, including conversation and correspondence; the reading of about four hundred pages from such works as Galdos, *Doña Perfecta*; Valera, *Pepita Jiménez* or *El Comendador Mendoza*; Espronceda, *El Estudiante de Salamanca*; Caballero, *Un Servillon yun Liberalito*; Calderon, *La Vida es Sueño*; Cervantes' *Don Quixote* (Selections).

Certain of these are read in class; others are assigned for parallel reading. Lectures will be given on the language and the literature. Reports will be required upon readings and lectures.

Open to College students who have completed Course B or its equivalent. Three hours a week.

## MATHEMATICS

The preparatory courses in Mathematics are designed to meet all college entrance requirements. Two full years are offered in the college department.

*Course I. Elementary Algebra.*—This course includes Positive and Negative numbers, Fundamental Operations, Fractional and Simultaneous Equations, including graphical solution of a pair of linear equations with two unknowns, Fractions, Highest Common Factor and Lowest Common Multiple, Square Root of polynomials, and the solution of quadratic equations.

Freshman. Five periods a week. One unit credit.

*Course II. Second Year of Algebra.*—The following topics are treated: A review of Course I, Simultaneous Quadratic Equations; Ratio, Proportion and Variation; Elementary Theory of Exponents, Radicals, and Equations; Graphical representation of simple relations between two variables; Binomial Theorem; Arithmetic and Geometric Progressions.

Open to Preparatory students who have completed Course I. Five periods a week. One unit credit.

*Course III. Plane Geometry.*—In this study we solve many original problems which follow the general study of Theorems. Special attention is given also to careful construction of figures. Note-book work comprises all original problems solved.

Open to Juniors who have completed Elementary Algebra through Quadratic Equations. Five periods a week. One unit credit.

*Course IV. Solid Geometry.*—Lines and Planes, Polyhedrons, Cylinders, Cones and Spheres are treated. Easily constructed models are used and frequent references to Plane Geometry are made.

Five periods a week for one semester. Half unit credit.

*Course A. (1) College Algebra.*—A brief review, followed by a treatment of topics especially helpful in Trigonometry, Analytic Geometry, and the Calculus.

Open to College students who have had at least one and one-half units of Algebra in High School. Three hours a week. First semester.

(2) *Plane Trigonometry.*—The work consists of Trigonometric Functions and Formulae, Theory and Use of Tables, Solution of Right and Oblique Triangles (with applications to Problems of Physics and Surveying), Inverse Functions, Trigonometric Equations.

Three hours a week. Second semester.

*Course B. (1) Analytic Geometry.*—Graphical Representation of Points and Curves in a Plane, Determination of the Properties and Relations of Plane Curves by a study of their Equations and Graphs. The Straight Line and the Conic Sections are fully investigated. The course includes an introduction to Analytic Geometry of three dimensions. Three hours a week. First semester.

(2) *Differential Calculus.*—Beginners Course. Methods of differentiation with the usual geometric and physical applications. Problems of Maxima and Minima, etc.

Prerequisite, Course A. Three hours a week, second semester.

## SCIENCE

In solving the problems of everyday life, a knowledge of the fundamental ideas of Chemistry, Physics, and the Biological Sciences is absolutely essential. In offering these courses here, the aim is to develop the powers of accurate observation by aiding the student to gain first-hand information, to acquaint the student with modern scientific methods and their relation to daily living, and to lay the foundation for further work in these subjects.

## CHEMISTRY

*Course I. Elementary Chemistry.*—Course for beginning students, including a study of the common elements and their important compounds.

Open to Junior and Junior Middle students. Laboratory and Recitation, six hours a week. One unit credit.

*Course A. General Chemistry.*—In this course it is intended to give the student careful instruction in the important principles of chemistry. All of the non-metallic and the most important of the metallic elements are studied. The intention is to train the student in accurate scientific thinking; to arouse in her an appreciation of the laws of nature; and to set forth some of the practical applications of the science of chemistry to the many problems of life.

Open to College students. Lectures, three hours; laboratory, four hours. Four hours credit.

*Course B. Qualitative Analysis.*—A systematic course in Qualitative Analysis; identification of the more common elements and acid radicals.

Prerequisite: Course A or its equivalent. Lecture and laboratory, seven hours a week. Four hours credit.

*Course C. Organic Chemistry.*—This is a course in the principles of chemistry as applied to organic substances. The more important compounds of each type are studied, and the attention of the student is constantly called to the application of organic chemistry to the everyday affairs of life.

Prerequisite: Course A. Lectures, three hours; laboratory, four hours. Four hours credit.

## PHYSIOGRAPHY

*Course I.*—An elementary course which reviews the general features of the earth's surface and the natural forces which govern its formation.

Open to Freshmen and Sophomore students. Second semester. Recitation and field work. Five periods a week. One-half unit credit.

## BIOLOGY

*Course I.*—An elementary course in the study of plants and animals. The main groups and their economic value to man are studied.

Open to Junior and Junior Middle students. Two recitations, and two two-hour laboratory and field work periods. One unit credit.

*Course A.*—A general survey of the fundamental facts and principles of organic life, both plant and animal, with a consideration of the forces which govern their development. Special reference is given to the relation of biology to human life.

Three lectures and two two-hour periods of laboratory. Four hours credit.

*Course B.*—A study of representative types of animals from each of the phyla from the standpoint of morphology, classification and ecology. The first semester is given to the study of invertebrate, the second semester to vertebrate types.

Three lectures and two two-hour periods of laboratory. Four hours credit.

## PHYSIOLOGY

*Course I.*—An introductory course in the study of the human body dealing with the general structure and with the principles which govern hygienic living. Attention will be given to school hygiene.

Open to Freshmen and Sophomore students. First semester. Five periods a week. Recitation and demonstration. One-half unit credit.

*Course A.*—The course deals with the structure of the human body, the laws according to which the body lives, how a violation of these laws may be avoided, the maintenance of the health of the community as well as that of the individual.

Open to College students. Recitation and laboratory, three hours a week. Two hours credit.

## PSYCHOLOGY AND EDUCATION

### PSYCHOLOGY

*Course A.*—An introductory course in Psychology, giving a general survey of the fundamental facts and laws of mind, with applications and simple illustrative experiments, followed by an introductory course in the study of childhood, with practical applications.

Open to Seniors and certain other mature students by special permission. Three hours a week.

### HISTORY OF EDUCATION

*Course A.*—History of European Education from the Greeks to the present time. The object of this course is to study the evolution of the educational ideal in connection with the conditions in which it had its origin and amid which it developed.

Open to second year College students. First semester. Three hours a week. One and one-half hours credit.

*Course B.*—Public Education in the United States. A study of some of the more important present day problems in the organization and administration of public education in the United States in the light of their historical development. An introductory course.

Open to second year College students. Second semester. Three hours a week. One and one-half hours credit.



# SCHOOL OF FINE ARTS

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## I. EXPRESSION

The purpose of this school is to train the speech and establish right vocal interpretation of literature. Its aim is to arouse an interest in the dignity and purity of speech and thorough training to prepare the student for any walk of life where pure speech is significant.

The school purposes, through scientific training of mind, voice and body, to stimulate self-confidence, leadership and creative power. The training is to secure unity of mind, voice and body. Faults are traced to the mind and are corrected through thinking.

Emphasis is placed upon a study of the voice, its causes and conditions, upon training of the body in response to thinking. The elements of thinking logical, dramatic, creative, are taught through the study of literature by means of the laws of vocal expression.

The study of English Diction, for eradicating all local dialects and speech defects, is a daily activity of the school. The principle of the school is that growth and development of the mind depend on the reception of the right impression and upon its adequate expression. We build upon the law "Impression must precede and determine expression."

A weekly class lesson in Public Speaking is offered to all boarding students without extra charge.

## DESCRIPTION OF COURSES

*Course III.*—The study of the voice and its cause, study of voice conditions, and improvement of the voice; freedom of body from constriction, harmonic training of body in response to thinking.

The study of receiving ideas, ideas and response of mind, ideas and their connection; spontaneous elements, sympathetic elements; dramatic problems, dramatic insight through early forms of literature, myths, legends and fairy stories. Readings, one-act plays.

Text-books: *Spoken English* and *Classics in Vocal Expression*.

Junior standing is prerequisite. Four hours a week. Credit, one unit.



*Course IV.*—Voice training, problems in voice modulation and harmonic program. Elements of thinking, logical thinking, foundations of expression, dramatic problems, dramatization of early forms of literature, folk stories, fairy stories, myths, legends, ballads, narratives, selected readings, rehearsals.

Text-books: *Spoken English* and *Foundations of Vocal Expression*.

Junior Middle standing is prerequisite. Four hours a week. Credit, one unit.

*Course A.*—Vocal training, voice program, voice modulations, vocabulary of delivery, harmonic program, response of the organism. Vocal expression, elements of thinking, logical thinking, creative thinking, dramatic problems, public speaking, literature and expression. Readings and principles of pageantry, modern one-act plays, rehearsals, criticisms, methods of teaching.

Text-books: *Foundations of Expression*, *Lessons in Vocal Expression* and *Rogers' English Diction*.

College standing is prerequisite. Three hours a week. Three hours credit.

*Course B.*—Advanced voice program, emission of voice program, vocabulary of delivery, voice and harmonic training, principles of training, harmonic program, introduction to pantomine.

Elements of thinking, logical thinking, creative thinking, dramatic problems, extemporaneous talks, public speaking, diction, method of investigation, original arrangement of stories, technique of pageantry, scenes, dramatic rehearsal, literature and expression, criticism, modern one-act plays, platform art, folk dancing.

Text-books: *Foundations of Expression*, *Lessons in Vocal Expression*, *Imagination and Dramatic Instinct* and *Rogers' English Diction*.

College standing prerequisite and Expression A or the equivalent. Three hours a week. Three hours credit.

*Course C.*—(a) Methods: Emission of voice program, nature of speech, nature of training, advanced voice program, training in pharyngeal and respiratory co-ordination, psychology of tone production, principles of training, methods of investigation, inductive pantomine, co-operative pantomine, training of eye and ear, unity of parts, psychology of expression, methods of teaching, normal work in grammar grades, educational dancing.

(b) Creative: Creative thinking, story telling, public debate, scenes from Shakespeare, dramatic modulations, dramatic monologue (Browning), dramatic rehearsal, arrangement of pageants, platform art, modern drama, literature and expression (Shakespeare, Ibsen, Shaw, Modern Plays), recital of original arrangements, principles of criticism.

Text-books: *Imagination and Dramatic Instinct*, *Mind and Voice*, *Browning and Dramatic Monologue*, Baker and Henneguin's books on drama.

Senior standing prerequisite and Expression B or its equivalent. Three hours a week. Three hours credit.

The Certificate in Expression is awarded to those who complete satisfactorily fifteen hours of college work, including English A, English B, and Expression B.

The Diploma in Expression is awarded to those who complete satisfactorily thirty hours of college work, including English A, English B, English E, and Expression B and Expression C.

## II. ART

The creative power, which, in a greater or less degree, is the possession of every human soul, should be recognized and cultivated, and that appreciation developed which is the beginning of all growth of Art. The study of Art involves the training of the eye, mind, and hand, and that exercise of both skill and judgment which makes for power in an individual and creates efficiency, no matter what the calling may be. Thus understood, the study of Art should have a place in every liberal education. The Ward-Belmont studios are in the new Administration and Academic Building, and embrace five large rooms with excellent light. Students of college advancement, specializing in Art, are seriously advised to elect History and Appreciation of Art as one of their literary subjects. In every branch of the School of Art the object is to make the pupil proficient and to give her a foundation upon which she can build. The methods of instruction are varied, and are such as have been found to be the most efficient in developing the possibilities of each student, and in giving her the means of artistic self-expression. The student is taught to use and develop her innate ability; she is taught to recognize ideas and to evolve them, to see facts, and to express them according to principles as well as to feelings. Stress is laid on the fact that intellect is more essential than sentiment in art expression.

The certificate in Art is open only to students of college grade.

*I. Costume Design.*—The work in Costume Design is planned to give the student a knowledge of the application of the principles of design to clothes. Every woman not only wishes to be, but should be, appropriately dressed. If she thoroughly understands line, color, and value, she will be able to use what she has to the best advantage. The work in this course is in two parts: (1) the designing of clothes, and (2) the preparation of these designs for reproduction in magazines.

*II. Interior Decoration.*—The work in interior decoration is designed to meet the needs of those who wish to plan their houses con-

veniently, decorate them with suitable colors, and select and arrange the furniture artictically and usefully. The principles of mechanical drawing, the theory of color, and periods in furnishing are studied. The pupils work out various problems in the arrangement and decoration of rooms.

*III. Poster Advertising.*—One of the most useful branches of modern art is that of Poster Advertising. It embodies not only some knowledge of psychology but also thorough familiarity with design and color. Poster Advertising is closely related to other forms of art expression. At present posters are a widely used medium of communication between the government and the people; at all times poster advertising is essential to business. The student is taught to weigh the value of various ideas and to express the chosen idea in an effective and pleasing manner.

*IV. Outdoor Sketching.*—The campus offers ample opportunities for outdoor sketching. Application is made of the principles of composition, values, perspective and color.

*V. Textile Designs.*—There is an ever-increasing demand in America for good textile designs, and the making of these designs is not only an interesting but a very profitable side of art work. The course includes a study of the various kinds of repeats and their application to silk, cotton and woolen fabrics.

*VI. Life Drawing.*—The costumed model is used in the life drawing class. After becoming familiar with their materials, students are encouraged to begin work in this most interesting branch of Representative Art. The models are posed to help the pupils in the study of both composition and illustrations.

### III. MUSIC

The Ward-Elmont School of Music possesses the combined virtues of the Belmont School of Music and the Ward Conservatory, both of which had long been the objects of the high praise and the generous patronage of educated musicians both in and out of Nashville. It is more than a complete modern Conservatory of Music; it offers to music students what all of them need—supplementary work in English, Literature, and the Modern Languages. The “mere musician,” the talented player or singer who lacks general education, will be tomorrow more than ever before at a disadvantage, and will be regarded as just so much less a musician. The best musical educators are agreed that general mental discipline should not precede, but should continuously accompany, musical studies; and schools of music are seeking what we have already at hand—intimate affilia-





PEMBROKE HALL (COLLEGE DORMITORY)



HERON HALL (HIGH SCHOOL DORMITORY)



tion with literary classroom work. Under our system, musical study and practice are not allowed to suffer or be crowded out, but the student is shown how she may become both a cultured woman and a thorough musician. Our musical faculty is now probably the largest and most expensively maintained one in any school for girls in America. No teacher is chosen who has not had the best of advantages, most of them in both this country and Europe, teachers who have supplemented graduation from the leading conservatories with years of special study under the recognized masters of two continents. All of them are tested teachers. Piano, Voice, Violin and certain other stringed instruments; Pipe Organ, Theory, Harmony, Composition, History and Appreciation of Music, Interpretation, Ear Training, Sight Reading and Chorus, Ensemble and Orchestral Work, Repertoire and Memorizing, and Faculty, Student and Artist Recitals—all, and more, take their appropriate places and contribute to the creation of a wholesome and inspiring musical atmosphere. Such an atmosphere is possible nowhere except in a large school where musical education is seriously undertaken by a faculty composed of tested professional musical educators. Frequent student recitals are given, as are recitals and lectures by the faculty and other eminent musicians. Pupils may attend the best concerts in the city. Operas are frequently given by excellent companies, and the world's greatest artists appear in Nashville from time to time. The immediate and convenient value of these advantages at our own door will be the more apparent when it is known that our students may have throughout the season the great musical entertainments, but a very few of which other Southern schools can enjoy, and these only by means of travel and additional expense from the smaller towns into the city. Certificates and diplomas are conferred for finished work in this School.

Eighty pianos, including ten Steinway Grands and a Steinway Duo-Art Pianola, are available for school use.

Instruction is not offered in Mandolin or Banjo.

Boarding students specializing in Music, Art, Expression, or Home Economics are required to take at least one literary course.

Some branch of Musical Science is required of all music students in the boarding department.

## CURRICULUM OF THE SCHOOL OF MUSIC

### CERTIFICATES AND DIPLOMAS

No one may apply for a certificate or diploma who has not completed the equivalent of fifteen high school units.

Pupils desiring to become candidates for certificates and diplomas must announce themselves through their respective teachers not later than October 20.

There will be held between February 1 and 15 and between May 1 and 15 examinations on the requirements for certificates and diplomas. The candidates must in February stand an examination before the music faculty on one-half the technic required and one-half the unmemorized repertoire. An examination of the remaining half of the requirements must be taken before May 15.

Candidates for certificates and diplomas must appear in public recital at least three times during the session.

### COURSE OF STUDY FOR CERTIFICATE IN PIANO

*Technic.*—Major Scales played with both hands in parallel motion through four octaves (minimum speed, 4 notes to M. M. 112); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 100).

2. Minor Scales: Harmonic and Melodic, played with both hands in parallel motion (speed, 4 notes to M. M. 112).

3. Scale of "C," illustrating varied rhythms and legato, staccato, and portamento touches.

4. Chords: Major, Minor and Diminished Triads, Dominant and Diminished Sevenths, all with added octaves.

5. Arpeggios in various forms on Major or Minor Triads; Dominant and Diminished Seventh Chords (speed, 4 notes to M. M. 84).

6. Double Thirds: Major Scales played with both hands in parallel motion (speed, 4 notes to M. M. 60).

7. Octaves: Diatonic and Chromatic Scales; all Tonic Triads (speed, 4 notes to M. M. 72).

*Piano Compositions.*—Four complete Sonatas; fifteen Cramer studies from Fifty Selected Studies; twelve Bach inventions, at least four of them three-part; twelve Czerny studies from Opus 299; eight Chopin Preludes; four selections from Schumann; four Mendelssohn's "Songs Without Words"; ten pieces by well-known classical and modern composers.

*Harmony A.*—A candidate for the certificate must be thoroughly familiar with the major and minor modes (harmonic and melodic); intervals; the construction of triads and seventh chords, their inversions and thorough bass figures. The candidate must be able to recognize, by sound, fundamental position of triads and dominant sevenths, and to transpose any succession of triads (not containing a modulation).

*History of Music A.*—The candidate for the certificate must have had one year of History of Music, and must have acquired a musical

vocabulary embracing the musical terms in common use and their abbreviations.

*Ear Training and Solfeggio.*—The candidate for certificate must have had one year in Ear Training and Solfeggio.

*Sight Reading.*—The candidate for the certificate must be able to play at sight: hymns; either part of a moderately difficult duet (Kuhlau or Diabelli Sonatinas, for instance); accompaniments for moderately difficult songs or violin solos.

#### PIANO CERTIFICATE EXAMINATION

1. *Technic* as stated in paragraphs 1-7, above.

2. *Unmemorized Repertoire.*—One movement of a Sonata, to have been prepared without any assistance; one Cramer study from "Fifty Selected Studies" (speed, not less than quarter note 112); one Czerny study from Op. 299 (speed, not less than quarter note 120); one complete Sonata, such as Beethoven Op. 2, No. 1.

3. *Memorized Repertoire.*—One Chopin Prelude selected from Nos. 3, 6, 10, 11, 14, 15, 17, 21, 22, 23; one selection from Schumann, such as *Nachtstück*; one two-part Bach Invention and one Bach three-part Invention; one Mendelssohn, "Songs Without Words," such as Nos. 1, 18; four pieces, such as Mendelssohn, *Scherzo in E Minor*; Liszt, *Consolation in D Flat*; MacDowell, *Elfin Dance*; Debussy, *Arabesque No. 2*; one movement of a Sonata, such as Beethoven, Op. 2, No. 1.

4. *Sight Reading.*—Hymns; Clementi and Diabelli, Sonatinas; an easy accompaniment for a song.

#### COURSE OF STUDY FOR CERTIFICATE IN VOICE

*Technic.*—Major and Minor Scales; Major and Minor Arpeggios; scales, crescendo and diminuendo; crescendo and diminuendo on single tones; illustrations of legato and staccato singing; scales in triplets.

*Vocal Compositions.*—Studies from Vaccai, Sieber, Behnke, Salvatore Marchesi, Concone, Lamperti; two operas, two oratorios, ten songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections. The intonation must be pure and accurate, and the breathing must be diaphragmatic.

*Sight Reading.*—The candidate must be able to sing at sight any part of a given hymn, any song not containing distant modulations; must be able to play hymns and accompaniments to moderately difficult songs on the piano; and must have finished the third grade in Piano.

The requirements for Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

The candidate must have attended the chorus rehearsals for at least one year.

### VOICE CERTIFICATE EXAMINATION

1. *Technic* as stated above.
2. *Unmemorized Repertoire*.—Two studies from Vaccai, two from Salvatore Marchesi, two from Concone. Two songs, one selection from an opera and one from an oratorio.
3. *Memorized Repertoire*.—One selection from an opera and one from an oratorio; eight songs.

### COURSE OF STUDY FOR CERTIFICATE IN VIOLIN

*Technic*.—1. Scales—major and minor (Melodic and Harmonic), three octaves (four notes to M. M. 100).

2. Arpeggios: Major and Minor (4 notes to M. M. 80).

3. Scales in octaves, thirds and sixths, two octaves (four notes to M. M. 72).

4. Bowing Studies: Sevcik, Op. 2, Book II.

5. Studies for development of the left hand and accuracy of intonation: Svencenski and Schradieck.

*Etudes*—Kreutzer, Fiorillo and Rode.

*Violin Compositions*.—Repertoire of fifteen compositions, from classical and modern schools, including one complete concerto, and one sonata, selected from the following list: Concertos, No. 22 by Viotti, No. 7 by De Beriot, No. 6 by Rode, No. 2 by Spohr, a major by Mozart, Sonatas by Hendel, Tartini, Nardini, etc., Andante and Scherzo by David, Legende by Wieniawski.

*Sight Reading*.—The candidate must be able to play at sight duets by Pleyel, Viotti, or sonatas of the same grade of difficulty.

The candidate must have studied Mazas, Op. 36, Vols. I and II, Dont (preparatory to Kreutzer), and Kreutzer Studies.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra or ensemble practices for at least one session, must be able to play on the piano accompaniments to solos of moderate difficulty, and must have finished the third grade in Piano.

### VIOLIN CERTIFICATE EXAMINATION

1. *Technic* as stated above.

2. *Etudes—unmemorized*: Examples selected from the etudes of Kreutzer, Fiorillo, and Rode, illustrative of various bowing and rhythmical styles, and problems of phrasing and intonation. Kreutzer: No. 4 (4 notes to M. M. 100); No. 12 (4 notes to M. M. 84); No. 15 (4 notes to M. M. 84); No. 35 (4 notes to M. M. 92); Fiorillo: No. 2 (4 notes to M. M. 84); No. 4 (4 notes to M. M. 72); No. 20 (4 notes to M. M. 84); Rode: No. 1 (4 notes to M. M. 84); No. 5 (4 notes to M. M. 80); No. 11 (4 notes to M. M. 100); No. 17 (4 notes to M. M. 100); No. 22 (4 notes to M. M. 72).



3. *Memorized Repertoire*.—One complete sonata by either Handel, Nardini, etc.; two principal movements selected from a concerto by Viotti, De Beriot, Spohr, Rode, etc.; eight concert pieces, representing classic and modern schools.

4. *Unmemorized Repertoire*.—Five compositions of like grade of memorized repertoire; two movements of a sonata, prepared without assistance of the teacher.

5. *Sight Reading*.—Duets of Pleyel, Viotti, etc.

## COURSE OF STUDY FOR CERTIFICATE IN PIPE ORGAN

*Technic*.—The requirements in manual technic are the same as in Piano, excepting that the range of Scales and Arpeggios is adapted to the organ and that the minimum speed for special technic is considerably lowered.

*Organ Compositions*.—Eight shorter preludes and fugues of Bach; two sonatas of either Mendelssohn, Guilman, Merkel, Rheinberger or a modern composer; six selections from Eddy's Church and Concert Organist; ten standard compositions, five of which must be by modern English, French and American composers.

*Harmony A*.—A candidate for the certificate must be thoroughly familiar with the Major and Minor Modes (harmonic and melodic); Intervals; the construction of Triads and Seventh Chords and their inversions; and must be able to harmonize figured basses or given melodies, both in writing and at the keyboard; to modulate between related keys; to recognize, by sound, fundamental positions of Triads and Dominant Sevenths and to transpose any succession of Triads and Dominant Sevenths (not containing distant modulations).

*Sight Reading*.—The candidate for the certificate must be able to play at sight the following: hymns, arranging and registering them suitably for congregational singing; moderately difficult accompaniments for anthems and solos; short trios for two manuals and pedals; a quartette in vocal score, four staves in G and F clefs. The candidate must also be able to transpose a hymn or chant one tone above or below the original key.

The requirements in History of Music and Ear Training are the same as for Piano.

The student must have an adequate knowledge of the construction of the Pipe Organ, and must have had at least one-half year's experience in Church or Chapel service playing.

## PIPE ORGAN CERTIFICATE EXAMINATION

1. *Technic* as stated above.

2. *Unmemorized Repertoire*.—Two preludes and fugues of Bach; one complete Sonata; one movement of a Sonata, to be prepared without assistance or instruction; three standard compositions.

3. *Memorized Repertoire*.—One standard composition.

4. *Sight Reading*.—As stated above.



## COURSE OF STUDY FOR DIPLOMA IN PIANO

*Technic.*—Major and Minor Scales, with both hands in parallel motion through four octaves (speed, 4 notes to M. M. 132); Thirds, Sixths, and Tenths, and contrary motion (speed, 4 notes to M. M. 120).

2. Diatonic and Chromatic Scales in velocity and varied rhythms; also scales illustrative of the legato, staccato, and portamento touches.

3. Chords: Major, Minor and Diminished Triads; Dominant, Minor, and Diminished Seventh Chords; all with added octaves.

4. Arpeggios on Major, Minor and Diminished Triads; Dominant, Minor and Diminished Seventh Chords in all positions (speed, 4 notes to M. M. 120).

5. Double Thirds, Major and Minor Scales with both hands in parallel motion (speed, 4 notes to M. M. 84); Chromatic Minor Thirds (speed, 4 notes to M. M. 92).

6. Double Sixths, Major and Minor Scales (speed, 4 notes to M. M. 60).

7. Octaves: Diatonic and Chromatic Scales (speed, 4 notes to M. M. 92).

8. Octaves: Arpeggios of Major and Minor Triads and Chords of the Seventh (speed, 4 notes to M. M. 76).

*Piano Compositions.*—Two complete sonatas, one to have been prepared without assistance; one complete concerto; four preludes and fugues from "The Well-Tempered Clavichord"; at least half a Bach Partita or Suite; eight selections from Chopin, including four etudes; six selections from Schumann; twelve selections from Czerny, Op. 740, or Clementi's "Gradus ad Parnassum"; three selections from Liszt; ten difficult selections from well-known classical and modern composers.

*Harmony B.*—The candidate for graduation must be able to recognize at sight and to name all kinds of Triads, all kinds of Chords of Sevenths, Chords of Ninths, and augmented Chords in compositions; to recognize by sound all kinds of Triads and their inversions, the Dominant Seventh and its inversions; to harmonize any melody not containing distant modulations by means of Triads and Dominant Sevenths; to transpose any hymn or any ordinary composition not containing distant modulations.

*History of Music B.*—The candidate for graduation must have had two years of History of Music, and must have acquired a musical vocabulary embracing the musical terms in common use and their abbreviations.

*Ear Training.*—The candidate for graduation must have had two years in Ear Training.

*Sight Reading.*—The candidate for graduation must be able to play at sight most of Mozart's Sonatas and the easier ones of Haydn.

### PIANO DIPLOMA EXAMINATION

1. *Technic*.—As stated in paragraphs 1-8 above.
2. *Unmemorized Repertoire*.—One complete Sonata studied without assistance; one selection from Czerny, Op. 740, or Gradus (speed, not less than quarter note 144).
3. *Memorized Repertoire*.—One principal movement of a concerto; one complete sonata; one prelude and fugue from Bach; one etude, Scherzo Ballade or Polonaise from Chopin; one selection from Schumann; one selection from Liszt; six difficult selections from well-known classical and modern composers.

### COURSE OF STUDY FOR DIPLOMA IN VOICE

*Technic*.—Major and Minor Scales; Major and Minor arpeggios at a greater speed than required for certificate; double octaves with a semi-tone crescendo and diminuendo; one phrase of ascending and descending turns; scales in seconds, triplets, and fourths; trills illustrations of staccato and legato singing; chromatic scales.

*Vocal Compositions*.—Studies from Mathilde Marchesi, Panofka, Lamperti, "100 Vocalises for All Voices, Selected from Famous Composers," by Eduardo Marzo; two operas, two oratorios besides those studied for certificate, fourteen songs from the Italian, German, French, and English schools.

The candidate must present a clear voice, perfectly even in its scale, free from tremolo or other serious imperfections, the intonation must be pure and accurate, and the breathing must be diaphragmatic.

*Sight Reading*.—The candidate must be able to sing at sight any part of a hymn, any song not containing distant modulations, and be able to play hymns and accompaniments to more advanced songs on the piano.

The candidate for graduation in Voice must have finished the fourth grade in Piano.

The requirements in Harmony, History of Music, Ear Training, and Musical Vocabulary are the same as in Piano.

The candidate must have attended the chorus rehearsals for two years.

### VOICE DIPLOMA EXAMINATION

1. All *Technic* as stated above.
2. *Unmemorized Repertoire*.—One study from Mathilde Marchesi, one from Lamperti, one from Panofka and one selection from "100 Vocalises," one selection from an opera and one from an oratorio, one aria prepared without assistance, four songs.
3. *Memorized Repertoire*.—One selection from an opera and one from an oratorio; ten songs.

## COURSE OF STUDY FOR DIPLOMA IN VIOLIN

*Technic.*—1. Scales, all major and minor scales (Melodic and Harmonic), three octaves (4 notes to M. M. 132).

2. Arpeggios, major and minor (4 notes to M. M. 120); Chord Studies by Happich (4 notes to M. M. 100).

3. Scales, three octaves, in thirds, tenths, octaves and sixths (4 notes to M. M. 72).

4. Bowing studies by Kross and Sevcik.

5. Finger development: Schradieck, No. II; Trill Studies by Svencenski.

*Etudes.*—Rovelli, Dont, Gavinie, etc.

*Violin Compositions.*—Twenty compositions, at least fifteen memorized, from classical and modern schools, including one complete concerto, and one sonata, selected from Concerto No. 2 by Wieniawski, Concerto in E Minor by Mendelssohn, Concerto in G Minor by Bruch, Concerto No. 4 by Vieuxtemps, Concerto in D Major by Mozart, etc.; a Sonata by either Handel, Corelli, Tartini (G Minor), or Grieg (C Minor), etc.; one Bach Sonata; Polonaise in E Minor by Wieniawski, Ziguenerweisen by Sarasate, Andante and Rondo Capriccioso by Saint-Saëns.

*Sight Reading.*—The candidate must be able to play at sight Sonatas by Haydn and Mozart, the less difficult Sonatas by Beethoven, and other violin music of similar grade.

The requirements in Harmony, History of Music, and Ear Training are the same as in Piano.

The candidate must have attended orchestra and ensemble rehearsals for at least two sessions, and must be able to play on the piano accompaniments to more difficult solos.

The candidate for graduation in Violin must have finished the fourth grade in Piano.

## EXAMINATION FOR DIPLOMA IN VIOLIN

1. *Technic.*—Scales memorized, all major and minor (Melodic and Harmonic), three octaves (4 notes to M. M. 132). Arpeggios, major and minor, three octaves (4 notes to M. M. 120). Chord Studies (4 notes to M. M. 100). Scales, three octaves, in thirds, sixths, tenths, octaves (4 notes to M. M. 72).

2. *Etudes Unmemorized.*—Selections from the etudes of Rovelli, Dont, and Gavinie, illustrative of various problems of style, velocity, rhythm, etc.

3. *Repertoire Unmemorized.*—Two principal movements of a Bach sonata; one sonata studied without assistance.

4. *Repertoire Memorized.*—One complete concerto, one complete sonata, ten compositions of the concert grade from classical and modern schools.

5. *Sight Reading*.—The candidate must be able to play at sight a movement from a sonata, or duets by Viotti, Spohr, etc.

#### COURSE OF STUDY FOR DIPLOMA IN PIPE ORGAN

*Technic*.—The requirements in manual technic are the same as in Piano, excepting that the range of scales and arpeggios is adapted to the organ. The minimum speed for pedal technic (scales and arpeggios) is considerably lowered.

*Organ Compositions*.—Two advanced preludes and fugues and two chorales of Bach; two sonatas of either Mendelssohn, Guilman, and Rheinberger, or one sonata and a symphony of Widor; ten standard compositions, five of them by modern English, French and American composers.

*Harmony B*.—The candidate for graduation must be thoroughly familiar with all kinds of chords; be able to harmonize any figured bass or any given melody; to modulate between any given keys in various ways; to improvise preludes and interludes freely or upon a given theme; to transpose any hymn or any ordinary composition not containing distant modulations; to recognize by sound all kinds of Triads and their inversions and the Dominant Seventh and its inversions.

*Sight Reading*.—The candidate must be able to play at sight trios of intermediate grade for two manuals and pedals; short selections of vocal score in four staves in C, G and F clefs; to transpose a short passage in reduced score to any key within a Major Third above or below the original; to make an effective adaptation of piano accompaniment.

The requirements in History of Music and Ear Training are the same as in Piano.

#### PIPE ORGAN DIPLOMA EXAMINATION

1. *Technic* as stated above.
2. *Unmemorized Repertoire*.—Two preludes and fugues of Bach; one complete sonata; one movement of a sonata or equivalent, to be prepared without assistance or instruction; two standard compositions.
3. *Memorized Repertoire*.—Two standard compositions.
4. *Sight Reading* as stated above.

#### DESCRIPTION OF THEORETICAL AND HISTORICAL COURSES THEORY (MUSICAL ESSENTIALS)

*Course I*.—In order to provide fitting instruction in the first essentials of music for beginners, or pupils who have pursued musical instruction for but a short time, a special theory class is organized in which the necessary rudimentary knowledge may be acquired. The pupil is taught the rudiments of music by keyboard and blackboard work, which supplements the music lesson and greatly aids and stimulates progress. A thorough knowledge of the material covered will



be found of invaluable aid in many practical ways—stimulating the pupil's progress and furnishing a musical foundation, without which advancement in the acquiring of a musical education is impossible. Training is given in Notation, Signs, Scale Formation, Keys, Meter, Rhythm, Intervals, Terms, etc., the aim being to familiarize the pupil with the essentials of musical knowledge.

Two periods a week.

*Course II.*—This course is a continuation of the first course in elementary theory. It is open, however, to more mature music students who have had no previous theory work. The work consists of material from text, music writing, dictation, ear training. The subjects include Notation, Symbols, Meter, Scales, Keys, Intervals, Chords, Terms, Elements of Form, Embellishments, Abbreviations, the orchestral instruments, etc.

Two periods a week.

### EAR TRAINING AND SOLFEGGIO

Discriminative hearing is indispensable to a musical education, and must precede or accompany all lines of music study. The aim of this course is to teach the pupil to think in tones and to so train the ear and the musical feeling that one may learn to sing, name, write, and play what is heard; and to recognize and appreciate not only the melodic effects of music, but the harmonic and rhythmic also. No other branch of music study will be found so helpful in the acquiring of proficiency in reading and hearing music as that of ear training. Sight singing accompanies the work throughout the year. Beginning with simple intervals and phrases, the solfeggio work progresses by easy stages until difficult passages can be read with fluency.

*Course I.*—Rudiments. Notations. Recognition by ear of the diatonic intervals of the Major and Minor scale. Solfeggio exercises in simple notation and rhythms; dictation exercises; simple meters and rhythmic units; melodies in Major and Minor chromatic intervals; Major and Minor Triads; simple modulation; exercises and songs in one and two parts.

Two periods a week.

*Course II.*—Review of intervals. Recognition by ear of Major and Minor Triads and their inversions; dominant and diminished Seventh Chords; dictation exercises; melodies involving chromatics and modulations; compound meters, complex rhythmic patterns and syncopations. All sevenths and altered chords; sight singing exercises in two, three, and four parts; songs and vocal selections from the standard choral literature.

Two periods a week.

### HARMONY

*Course I.*—Beginning Harmony. This is a first-year course in Elementary Harmony in preparation for more advanced study. Beginning with scales, keys, intervals, the triads and their inversions, dominant seventh chords. Exercises in ear training, writing from easy



melodies and basses; simple transposition and modulation; keyboard training in which the pupil learns to make practical application of the material studies. Text: Tapper's First Year Harmony.

Open to students who have completed Theory. Two hours a week.

*Course A.*—Intervals, triads and their inversions; chords of the Dominant and Diminished Seventh, their inversions and resolutions; Cadences, modulations, chord connections in four-part harmony in close and dispersed positions. Stress is placed upon the harmonization of melodies. Figured and unfigured basses are also presented. Secondary and Diminished Seventh Chords; Chords of the Ninth; Chromatically Altered Chords; Augmented Chords; Cadences; Extraneous Modulation; Suspensions; Passing and Changing Notes, Organ Point; Form, Analysis. The work consists of written exercises involving the harmonization of melodies, chorals, figured and unfigured basses; the contrapuntal treatment of a given subject; original work and the analysis of material from the great composers.

Open to College students who have completed Theory and are doing their last year's work for certificate in music. Three hours a week.

*Course B.*—A study of the forms and harmonic material used by the composers of the past and the present. The devices employed, principles governing them and the general structural forms are carefully considered, enabling the student to explain the construction of musical composition. Strict counterpoint of the different species in two, three and four parts. Free counterpoint with special emphasis upon florid counterpoint in several parts. Double, triple and quadruple counterpoint, and modern treatments of contrapuntal methods. This is designed to develop a technique in smooth part writing and to prepare more fully for the study of composition.

Prerequisite: Course A. Three hours a week.

## HISTORY AND APPRECIATION OF MUSIC

*Course I.*—An elementary course in musical appreciation.

One hour a week.

*Course A.*—This is a general survey of the evolution of music from earliest times to the end of the nineteenth century, with emphasis upon the composers of the classic period, offering invaluable aid to musical understanding and appreciation. The work consists largely of lectures, supplemented by material from text, collateral reading, note-book work. The following subdivisions are considered: Pre-Christian Music; the Christian Era to the Contrapuntal Schools; from Lasso and Palestrina to Handel and Bach; the Contrapuntal, Classical, Romantic Schools of Composition. Numerous illustrations are given in the classroom by means of sound-reproducing mechanisms. Lectures upon the following subjects are also included: "How to Listen to Music," "The Sonata Form," "The Symphony Orchestra," "The String Quartet."

Two hours a week.

*Course B.*—This is a continuation of the first-year course. During the first half of the year a more extended and critical survey of the music by the great masters of the nineteenth century is made, and the tendencies of present-day musical art are considered at length. During the second half of the year special emphasis is placed upon a more elaborate study of the opera and the modern schools of composition. In addition to a critical and biographical study, the works of the composers are considered, as regards their methods of construction. Programs of visiting artists are studied, and the subject of musical aesthetics is considered. Illustrations are afforded by means of the Victrola and the Duo-Art Pianola.

Open to students who have completed Course A. Two hours a week.

*Course C.*—This is a course in Musical Appreciation dealing with the music of the great masters from the time of Bach to the present, based upon a study of form and content. It is designed to enable the general student to understand and enjoy the highest types of musical literature through a knowledge of the aesthetic and psychologic principles involved in their development. Especial emphasis is placed upon the composers and periods that affect present-day musical life. The work is given by means of lectures, material from text, collateral reading, reports and digests of assigned topics. The programs of visiting artists are studied. Abundant illustrations are given by means of the Steinway Duo-Art Pianola and the Victrola.

Open to College students. No music prerequisites. Three hours a week.

#### IV. HOME ECONOMICS

The courses in Home Economics are designed to give young women such information concerning the management of the home as will enable them to regulate, comprehensively, economically, and artistically, the functions of the home, including cooking, serving, caring for the sick, marketing, menu making, food combinations and values, and to do so with absolute certainty of accurate, successful results.

A thorough, practical course of sewing is taught; also the manufacture and adulteration of textile materials, in order that they may be purchased more intelligently.

#### HOME ECONOMICS CERTIFICATE

The Home Economics Certificate is granted upon the completion of the first two years of the course outlined below. It is intended as a practical course for students who wish to become efficient house-keepers and home makers.

## HOME ECONOMICS DIPLOMA

The Home Economics Diploma is granted upon the completion of the full three-year course offered below. It is intended for students who wish to make a more thorough study of Foods, Textiles, Sewing and kindred subjects.

### CERTIFICATE IN FOODS

The Certificate in Foods is granted upon the completion of fifteen hours of College work, including Cookery A and B, and Chemistry B.

### CERTIFICATE IN TEXTILES AND SEWING

The Certificate in Textiles and Sewing is granted upon the completion of fifteen hours of College work, including Sewing A and B, and a three-hour course in Costume Design.

#### FIRST YEAR

Cookery I; Sewing I, and sufficient electives to aggregate fifteen High School units.

#### SECOND YEAR

Cookery A; Sewing A; Chemistry A; Physiology and Hygiene, and three hours chosen from subjects offered in the Senior Middle year of the General Course.

#### THIRD YEAR

Cookery B; Sewing B; Chemistry B; Costume Design, and the equivalent of four hours chosen from subjects offered in the Senior year of the General Course.

#### DESCRIPTION OF COURSES IN FOODS AND COOKERY

*Foods and Cookery I.*—(a) *Cookery.* A study of the principles of cookery, composition, and combination of food materials. Practical and experimental work.

(b) *Home Administration and Sanitation.* The planning, care, furnishing, heating, lighting, ventilating of the home. Drainage, water supply, and disposal of waste from a sanitary standpoint.

Laboratory, two double periods a week; lecture, one hour. One-half unit credit.

*Cookery A.*—*Practical and Experimental Work in Cookery of Foods.* Planning and serving of properly balanced meals. Study of the costs of foods and marketing, food production and manufacture, home duties, division of income, making budgets, keeping of accounts.

Open to College students who have completed Domestic Science I. Laboratory, four hours a week; lecture, two hours. Three hours credit.

*Cookery B.*—1. *Dietetics.* Study of the proper nourishment of the individual or groups of individuals in health and disease, including a study of the human organism and its needs at each stage of develop-

ment. Making of dietary standards as influenced by occupation, age, weight, size, income, and various diseased conditions. Preparing meals to meet these conditions.

2. *Home Nursing*.—The correct method of home care of the sick, care of patient and room, baths and bathing, sick-room methods, contagion and disinfection, first symptoms of disease, relief in emergencies, first aid to the injured, and bandaging. Food in relation to disease, kinds of diet, invalid cookery, and preparation of trays. Reference work.

Open to College students who have completed Course A. Laboratory, four hours a week; lecture, three hours. Four hours credit.

#### DESCRIPTION OF COURSES IN TEXTILES AND SEWING

*Sewing I*.—Instruction and practice in hand and machine sewing; the use of sewing machine and its attachments; use of commercial patterns.

Laboratory, four hours a week; lecture, one hour. One-half unit credit.

*Sewing A*.—(1) A continuation of Sewing I, with special instruction and practice in cutting and fitting.

Laboratory, four hours a week.

(2) Lectures and discussions in history and development of textile industries; the names, widths and prices of textile fabrics.

Lecture, one hour a week. Credit for Course A, two hours.

*Sewing B*.—(1) Practical work is a continuation of Sewing A.

(2) Instruction and practice in pattern drafting, modeling and designing patterns in paper.

(3) Practice in making and covering frames; the preparation of bindings and bows; making and trimming hats.

Laboratory, four hours a week; lecture, one hour. Two hours credit.

*Sewing C*.—A practical course in cutting, making and designing clothing for children.

Laboratory, four hours a week; lecture, one hour. Two hours credit.

This may not be credited toward the fifteen hours required for a Certificate in Textiles and Sewing.

## V. PHYSICAL EDUCATION

The value of Physical Education, both morally and ethically, the training of the body for utility and grace, and the intelligent care of it for protection against weakness and disease, make the department of Physical Education one of greatest importance. Every effort has been made to make the equipment and management as complete as possible.



Physical training is given free of charge to all students, and is required of them for at least three hours a week in every year. A physical examination is given at the beginning of the session, and a record is kept of the condition of the individual. From this record the student is advised as to the kind and amount of exercise best suited to her needs.

*The Gymnasium.*—The gymnasium building, recently constructed, is complete in every detail. On the main floor are two gymnasium rooms, one 90x50 feet, for general activity, the other 50x28 feet, equipped for special exercise. On this floor also are the executive offices and an examining room. A balcony surrounding the main gymnasium furnishes ample space for spectators. On the balcony floor are recitation rooms, a dancing studio, and a trophy room. On the lower floor are the lockers, dressing rooms, shower baths and hair dryers. On this floor also is a shampoo room, four bowling alleys and an instructor's office.

*The Swimming Pool.*—The swimming pool is in a separate building adjoining the gymnasium building. It is 23x50 feet, and is constructed of white tile. The water is constantly filtered and sterilized, and is kept at the temperature necessary for comfort. The pool room is 66x28 feet, 30 feet in height, surrounded by a spectators' balcony and supplied with windows on both the pool and balcony floors. A glass roof gives added light.

*The Athletic Field.*—The outdoor equipment consists of two athletic fields, 100x50 yards, three basketball courts, an archery range, four tennis courts, a nine-hole obstacle golf course, and a riding ring. Adding to the completeness of this equipment is a cement court, 179x40 feet, which makes possible the playing of tennis and other games outdoors the entire year.

*The Stable.*—Kentucky and Tennessee are world-famed as the birthplace of the American saddle horse. It seems altogether fitting that a school situated within a few miles of the famous Belle Meade Stock Farm should offer every opportunity to its students to perfect themselves in the one sport for which the South for generations has been pre-eminent.



The Ward-Belmont stable is owned and maintained by the Athletic Association. It consists of gaited saddle horses carefully selected as types of disposition entirely suitable for school work, and are as safe as is possible for horses to be. Careful instruction is given in the various types of horsemanship, and a groom is in constant attendance both in the ring and on the road.

As an incentive toward good horsemanship, an Annual Horse Show is given on the school campus by the members of the Riding Club.

*Work of the Department.*—The work of the department includes the various phases of Physical Education. Practical gymnastics, gymnastic games, dancing, swimming, swimming sports and bowling form the important part of the indoor work. The outdoor work consists of field hockey, basketball, baseball, tennis, archery, field and track athletics, hiking, bicycling and horseback riding. The work of the year is divided into three seasons—fall, winter and spring. In the spring and fall a student may elect her outdoor sport, but during winter all are required to take indoor gymnasium work and swimming until they can pass the swimming test.

## PHYSICAL EDUCATION COURSES

### REQUIRED OF ALL STUDENTS

1. Two hours a week of directed exercise and one hour a week of elective work in each year.
2. Swimming lessons until a student is able to pass the swimming test.
3. An eight-hour lecture course in personal hygiene.

No course will be considered completed by any student, nor may she be graduated from any department until the required work in Physical Education shall have been completed for each year of her attendance. In case of physical disability, the work will be adapted to the needs and capabilities of the student.

### ELECTIVE COURSES OPEN TO ALL STUDENTS

#### *Course A.—Dancing.*

Dancing I.—Instruction in elementary technique and aesthetic, interpretative, and folk dances of medium difficulty. One hour a week.

Dancing II.—Instruction in advanced technique and in national, character, and interpretative dances. One hour a week.

Dancing III.—Instruction in the technique of toe dancing and in toe dances of progressive difficulty. One hour a week.

*Course B.—Swimming.*

Swimming I.—Instruction for beginners. One-half hour a week for eight weeks.

Swimming II.—Elementary strokes and dives, for pupils who have learned to swim and wish instruction in perfecting form. One hour a week for eight weeks.

Swimming III.—Advanced strokes and fancy dives, open only to pupils who have passed the work of the elementary class. One hour a week for eight weeks.

Swimming IV.—Competition work, open only to advanced swimmers, special coaching in speed swimming, turns, and fancy dives. Two hours a week, for eight weeks.

Swimming V.—Instruction in Red Cross Life-Saving methods for Juniors and Seniors. Open to students who have passed the course on elementary strokes and dives, or Swimming II. At the close, on examination, Red Cross certificate and insignia are awarded.

*Course C.—Riding.*

Riding I.—For beginners. Instruction in mounting, dismounting, proper method of holding reins and guiding the horse, the seat, and how to ride the walk, trot and canter. Two hours a week.

Riding II.—Three-gaited class. For pupils who have ridden but wish lessons. Instruction in riding the walk, trot, canter, and in properly gaiting the horse. Two hours a week.

Riding III.—Five-gaited class. Open only to pupils who have perfected themselves in the three-gaited class. The work of this class consists mainly in learning to properly signal a five-gaited saddle horse. Two hours a week.

Riding IV.—Jumping and hurdling. Open only to pupils who have passed the three-gaited work and are good horsewomen. Instruction in the management of the horse and the proper seat and hands on the jump. Two hours a week.

## PHYSICAL EDUCATION DIPLOMA

In addition to the work outlined above, a two-year course is offered to those who wish to specialize in Physical Education. It is open to students who have been admitted to college standing with the usual college entrance requirements.

Applicants to the course must be without organic disease or any serious functional disorder. The course each year amounts to thirteen hours of recitation or lecture, and a minimum of six hours per week in practical work. For the latter, two hours of credit are allowed, making a total of fifteen hours a year.

### REQUIRED COURSES FOR FIRST-YEAR STUDENTS

*English A.*—Three hours credit.

*Biology A.*—Four hours credit.

*Physiology A.*—Two hours credit.

*Anatomy.*—A course in gross anatomy, concerning bones, ligaments, and muscles. Two hours a week for entire year.

*Playground Supervision.*—This course embraces the history and scope of the Playground Movement, playground organization, administration, and conduct, and the nature and function of play. The practical work includes normal instruction in folk dances and singing games, gymnastic and athletic games, and athletics. Open to any College student. Two hours a week. Two hours credit.

*Personal Hygiene.*—Lecture course on the parts of the body and their care, the relationship of habits and environment to the health, efficiency, and well-being of the individual. Required of all students. One hour a week for eight weeks.

*Outdoor Games and Sports.*—Practice for the development of skill. Fall season: field hockey, archery, field athletics, tennis; spring season: basketball, baseball, track athletics, tennis, riding. Six hours a week for eight weeks, fall and spring.

*Gymnastics and Marching.*—Instruction in military marching and elementary tactics; elementary free standing exercises and work with hand apparatus; fundamental work on gymnastic apparatus, such as horse, parallel bars, boom, ropes, ladders, rings, etc. Four hours a week for sixteen weeks.

*Dancing.*—Elementary course in dancing technique and in dances of moderate difficulty embraced in Dancing I. One hour a week.

*Swimming.*—Elementary strokes and dives, as embraced in Swimming II. One hour a week for eight weeks.

#### REQUIRED COURSES FOR SECOND-YEAR STUDENTS

*Psychology.*—Three hours credit. Senior elective.

*Anthropometry and Physical Diagnosis.*—The Anthropometry is a lecture course on measurements, and their practical and graphical application. Laboratory work on the use of anthropometric apparatus. The Physical Diagnosis is a lecture course designed to familiarize the student with positive indications of physical defects interfering with growth, normal development, and the maintenance of health. Three hours lecture and one hour laboratory for one semester. Three hours credit.

*Social Hygiene.*—Domestic and community hygiene. Three hours a week for sixteen weeks. Open to any College student who has a working knowledge of Biology and Physiology.

*Applied Anatomy and Kinesiology.*—A study of the mechanical structure of the body, of muscular control and action, and of the effects produced upon the body by various forms of physical activity. Three hours a week for one semester.

*Methods of Teaching Gymnastics.*—A brief history of Physical Education, with a study of gymnastic terminology and methods of teaching and organizing progressive courses and lessons in gymnastics. Three hours a week for one semester.

*Observation and Practice Teaching.*—The aim of this course is to give each student practical experience in teaching and coaching under critical observation. One hour a week for the entire year.

*Gymnastics and Marching.*—Advanced work in marching, gymnastics and calisthenics, and apparatus work. Four hours a week for sixteen weeks.

*Outdoor Games and Sports.*—Practice for skill and study of rules and coaching methods. Six hours a week for sixteen weeks.

*Dancing.*—As prescribed in Course II.

*Swimming.*—As prescribed in Course III.

## VI. BUSINESS AND SECRETARIAL COURSE

Requests have come for an opportunity to secure in Ward-Belmont environment training to fill clerical positions requiring a knowledge of stenography, typewriting, book-keeping, and business methods, and secretarial positions based on skill in stenography, typewriting, and good English. To meet this need a two-year course has been planned, open to high school graduates or, in exceptional cases, to fourth-year high school students. The completion of this course will entitle the student to a certificate.

### FIRST YEAR

English  
Stenography  
Shorthand

Bookkeeping  
Business Arithmetic  
One 3-hour elective.

### SECOND YEAR

English  
Stenography  
Bookkeeping  
Typewriting

Economics or Sociology  
Commercial Correspondence  
One 3-hour elective.



## POINTS OF INTEREST TO PATRONS

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Handsome, well - equipped buildings and beautifully planned grounds.

The residence halls and the academic building entirely separate.

Sterilized, filtered water runs ice-cooled to hygienic drinking fountains on every floor.

Well-equipped Domestic Science laboratory.

Light, airy dining halls, and scientifically equipped kitchen and bakery.

Parents are requested not to send to the students boxes containing food other than fresh fruit and a limited amount of candy.

Gymnasium, with shower baths and swimming pool, free to all students.

Roof garden, one of the attractions of the school.

Visitors received in the central parlors, not in residence halls.

Men callers received by written permission from parents addressed to the school.

Separate dormitories for college and high school students.

Sunday visiting discouraged.

Victrolas not permitted in the dormitories.

Student social rooms maintained in every dormitory.

Students are not to leave the campus without permission of the management.

Students not well enough to study or recite must go to the infirmary.

Taste, economy, and propriety in dress are the subjects of constant care.

Borrowing and lending except by special permission is prohibited.

Parents may not give permissions that conflict with the rules of the school.

The pupil's needs in personal spending money should be met in a moderate monthly allowance.

Adequate compensation must be made for any defacement of school property.

Every pupil is expected to provide herself promptly with the books necessary for regular school use.

Every boarding pupil is required to have for day wear at least one pair of shoes of the following approved list: Socket Fit, Cantilever (Y. W. C. A. last), Orpic, Pediform, Full Plastic, Nature Tread, Liberty Tread, Moccasin Tread.

Neatness and order are expected of all students in the care of their rooms.

Chafing dishes and electrical appliances will not be allowed in the students' rooms. Rooms are provided for this purpose.

One faculty member for every ten resident students.

## W A R D - B E L M O N T

Classes small enough to guarantee adequate individual attention.

The school reserves the right to withdraw any class for which there are not as many as ten applicants.

A tutor is provided at moderate cost for students who need coaching to enable them to keep up with their classes.

Music teachers all conservatory-trained under the best masters in America and Europe.

Eighty pianos, including ten Steinway Grands and a Steinway Duo-Art, are available for school use.

Lengthy visits of parents or other members of students' families are discouraged.

The Star Entertainment course offers unusual advantages in lectures, musical recitals, concerts.

Loyal alumnae, enthusiastic student body, excellent school spirit.

School work missed just before or after the Christmas holidays must be made up at the student's expense.

Testimonials of character and health must accompany or follow each new pupil's application for admission.

Discipline in Ward-Belmont is simplified by a modified form of Student Government, properly safeguarded by Faculty supervision and co-operation.

The privilege of walking unchaperoned within certain prescribed limits beyond the campus is granted our pupils under definite restrictions.

Parents or guardians who register students thereby accept all the conditions in this catalogue.

Except when they are in the Nashville homes of near relatives, pupils from a distance are required to board in the school.

A student who is found to be out of sympathy with the spirit and ideals of the school may be asked to withdraw even though she may not have broken any formal rules.

No Ward-Belmont student may sell or give articles of clothing to the maids without the knowledge and consent of her hostess.

A student who leaves the campus without permission loses her citizenship in the Ward-Belmont School. This penalty applies also to smoking and to attending a dance in Nashville.

Rooms in the boarding department are assigned in the order of application, and early registration is advised. Every room in the residence halls was taken last year in advance of the opening.

With the exception of a few single rooms, each bedroom is for two girls, and is furnished with single beds, separate closets, and other usual comforts.

Windows and doors of residence halls fitted with metal weather strips and copper screens, thus protecting against winter cold and summer insect annoyance.

Every provision against fire—regular fire drills, fire escapes, fire extinguishers, fire hose—though there is no fire in the buildings except in kitchens and bakery.

## W A R D - B E L M O N T

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Boarding pupils are not allowed to visit in the city, except with the approval of parents and the school management. Permission is not granted to spend the night in the city, except with parents or in the home of near relatives. Such permission will not be granted more frequently than one week-end in a month.

No guest may be taken to the dining room without first having registered in the office of the Home Department. No charge will be made for meals for guests remaining only one day. For a longer stay a charge for meals of \$2.00 a day, or 75 cents a meal, will be made, but arrangements can be made only for a limited time. No rooms in the school are available for guests.

Ward-Belmont does not lend money to students. Drafts made by students are honored by us only in cases of emergency or upon the written request from parents or guardians.

Student body of 1923-1924 represents the best homes in thirty-seven States and Panama, thus affording the broadening educational advantages of a nation-wide acquaintanceship.

Practically every State north of the Ohio from New York to Oregon is represented in Ward-Belmont. Climatic conditions and educational opportunities are such that nearly one-half of our student body now comes from the North.

Boarding students are under school regulations from the moment of their arrival in Nashville until their departure from the city. Parents should not, without conferring with the school, grant social or other permissions in the city before the student enters or after she leaves school.

A modern infirmary in the main building is maintained under professional supervision, and pupils who are too ill to meet school appointments are cared for here instead of in their bedrooms.

School work missed because of absence must be made up to the teacher's satisfaction; otherwise credit cannot be given for the course. Ordinarily a tutor can be provided at \$1.00 to \$1.50 per hour. Tests or examinations not taken at the appointed time must be taken later, and a charge of \$2.00 each will be made. Tutoring in preparatory subjects must be tested at Ward-Belmont. Tutoring is not accepted in lieu of college work.

Parents are requested not to permit their daughters to bring with them to the school expensive jewelry or heirlooms of any kind. Neither should they be permitted to bring with them expensive wearing apparel. The school is not responsible for loss or theft.

All permissions of parents or guardians should be written and addressed to the management and are subject to the approval of the management. Even during the visits of parents, pupils are still subject to the rules of the school, and must meet all regular classroom or studio appointments.

The school bank, with its system of pass-books, deposit slips, checks, and monthly balance reports, not only cares for the spending money of students, but teaches them how to keep a bank account, draw checks, and conduct their own financial affairs. We are not responsible for money or valuables not deposited in our vaults.

Each residence hall is in the charge of a hostess who is always accessible for counsel, and who devotes her entire time to the training of the girls of her household in such questions as appropriateness and simplicity in dress, neatness and order in the bedrooms. In a word, these hostesses undertake to perform the office of the refined mother in a Christian home.

Parents and guardians are requested to co-operate with the school in securing full and regular attendance, especially at the beginning and end of the school year, and just before and just after the Christmas holidays. Much educational value attaches to the commencement season, and no student should miss any part of it. The school year ends at noon, Thursday, May 29, and all students have obligations to this hour. Students who leave earlier, or who do not keep appointments throughout the closing days, will thus fail to earn full credit for the work of the last quarter.

The following thirty-seven States and Panama were represented during the past year in Ward-Belmont: Alabama, Arkansas, California, Colorado, Delaware, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Michigan, Minnesota, Mississippi, Missouri, Nebraska, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Pennsylvania, South Carolina, South Dakota, Tennessee, Texas, Virginia, Washington, West Virginia, Wisconsin, Wyoming.



## CHARGES AND TERMS

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### EXPENSES AT WARD-BELMONT, NASHVILLE, TENN.

The school year consists of one term of thirty-six weeks. The next session will begin September 17, 1924, and end May 29, 1925, with a \*Christmas vacation of approximately two weeks, and the charges here named are for the whole school year. The year's expenses are payable in two installments, in September and January, respectively, as stated below. The September or entrance installment pays the charge to January 1; the January installment pays it to the end of the session.

An advance registration fee of \$25 should be forwarded with the application, which amount will be credited as a prepayment on the school account, but is not subject to return.

Board, room, with bath on hall, tuition in two or more subjects in the Literary Department (including Latin, French, German, Spanish), Physical Training, Athletics, Swimming, weekly class training in Poise and Voice, weekly class demonstrations in Interior Decoration, use of Library, two girls in a room, each occupant.....\$800.00

Payable \$525 on entrance, balance on January 1.

Board, etc., as above, in rooms in suites of two with connecting bath, two girls in a room, each occupant.....\$950.00

Payable \$625 on entrance, balance on January 1.

Single rooms in suites of two with connecting bath are available for one occupant each at \$950 for board and literary tuition, of which \$625 is payable on entrance.

A few single rooms with bath on hall are available at \$800.00.

Students who take work in two or more extras (the equivalent of at least two units or six hours credit—see page 25), and cannot find time in addition for more than the one required Literary subject, will be credited with \$75 on either of the above-mentioned sums for "board, etc."

Clergymen in active ministerial work are allowed a discount of one hundred dollars on the regular course and twenty per cent on extras.

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\*The school buildings may be closed during the Christmas vacation, but provision is made for the board and care of pupils during this period at \$18 a week.



ACADEMIC BUILDING





SOUTH VIEW OF MAIN BUILDING

### THE OTHER FEES REQUIRED

*Star Entertainment Course.....	\$ 9.00	}	\$55.00
Infirmary fee, simple medicines and nurse's attention (except when a special attendant is necessary).....	6.00		
Use of house linen (see page 19).....	10.00		
Laundry, within liberal, but specified, limits (including house linen) .....	30.00		

Payable three-fifths on entrance, balance on January 1.

Each of the above-named fees for board and tuition includes Physical Training, so necessary to health, and the modern languages — French, German, and Spanish — all of which, in practically all schools, are charged for as “extras.” Swimming is also included without extra cost, as are weekly class lessons in Interior Decorations, and in Bookkeeping—valuable additions to the Ward-Belmont general curriculum. Our purpose is to reduce the number of “extras” by including in the curriculum without extra charge subjects usually required for graduation and many beneficial to all students. It is thus evident to one considering these features and the vast additions made to equipment and Faculty during the last few years that the charge for boarding students is remarkably reasonable. It is the policy of Ward-Belmont to include in the regular charge abundant provision for health in physical culture, every literary requirement for graduation, and the essentials for a broad culture. The charges listed below under “Extras” are made for those who wish to specialize in the subjects named or to supplement their work along those lines.

### EXTRAS (IF TAKEN)—CHARGES PER SCHOLASTIC YEAR

Payable three-fifths on entrance, balance on January 1.

Piano, individual lessons, two per week.....	\$150.00
Piano, individual lessons, beginner's grade, with special teacher	125.00
Piano, individual lessons, two per week, with Mr. Goodman.....	275.00
Voice, individual lessons, two per week.....	175.00
Voice, individual lessons, two per week, with Signor De Luca....	300.00
Piano practice, one and a half hours per day (each additional hour, \$10) .....	20.00
Violin, individual lessons, two per week, with Mr. Rose.....	200.00
Violin practice, one hour daily (each additional hour, \$5).....	10.00
Pipe Organ, two lessons per week, with Director.....	200.00
Practice on practice Organ, one hour per day, per session.....	30.00
Practice on large Organ, one-half hour per day, per session.....	50.00
Orchestra class, free to violin pupils.....	30.00
Theory, Ear Training or Sight Singing.....	15.00

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\*In addition to the several really great concerts and lectures which may be heard in Nashville during the year, Ward-Belmont will present to its students during the session ten or more entertainments brought to Nashville at a cost of \$8,000 or more, embracing some of the best in Music, Art, Expression, and Literature. This small fee will enable the students to hear these entertainments at a rate much lower than if they paid for individual tickets.



# W A R D - B E L M O N T

Harmony in class.....	30.00
Harmony, individual lessons, two per week.....	100.00
Sight Reading, in class.....	20.00
Domestic Science, regular course.....	85.00
Materials used in Domestic Science, each course, per year.....	15.00
Domestic Art, one course.....	85.00
Art, two periods per day (extra periods, each \$20).....	100.00
Art, one period per day.....	80.00
Costume Design, three hours a week for Domestic Art Pupils....	40.00
Italian and Greek, in classes of six or more, each.....	50.00
Expression, first year, regular course.....	100.00
Expression, second or third year course.....	125.00
Playground Supervision .....	30.00
Physical Education Normal Course ("Practical Work" and Playground Supervision) .....	100.00
Riding Club, eighteen lessons (Athletic Association).....	30.00
Shorthand .....	60.00
Typewriting .....	30.00
Use of typewriter, two hours a day.....	15.00
Bookkeeping, in classes of six or more.....	50.00
Laboratory fee for students of Physiology.....	5.00
Laboratory fee, for students of Chemistry or Biology.....	10.00
(Extra charge for unnecessary breakages or wastefulness).	

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Graduation fee .....	15.00
Certificate fee .....	10.00

Pupils enter for the entire session or part of session unexpired at time of entrance. No reduction will be made for time lost during the first four or last six weeks of the term; nor will reduction be made for absence during other periods, except in cases of the protracted illness of the student herself, when the loss will be shared equally with the patron if the illness has kept the student for five weeks or more out of the school building.

School bills are due on entrance and on January 1, and are subject to sight draft after these dates.

Fuller information will be furnished on request, also additional printed literature, or photographic views.

THE WARD-BELMONT SCHOOL,  
Belmont Heights, Nashville, Tenn.

July, 1924.

# WARD-BELMONT MATRICULATES, 1923-1924

## COLLEGE STUDENTS

### SENIOR CLASS

Allen, Helen Frances	Fisher, Marguerite	Ogden, Margaret
Anderson, Lyda	Fitzell, Dorris	Pape, Helen
Ashcroft, Ina Mae	Fleming, Jane	Peterson, Anne
Bailey, Virginia	Garrett, Julia	Pfeiffer, Louise
Barr, Sarah	Granberry, Elizabeth	Quinn, Margaret
Bassett, Cathryn	Gray, Vesta	Sain, Louise
Baucum, Maurice	Guthrie, Eleanor	Sample, Frances
Bennett, Virginia	Harris, Elizabeth	Samuel, Mary
Benton, Mildred	Harris, Rachel	Schlesinger, Bernice
Boyd, Fay	Haston, Evelyn	Schwab, Louise
Brown, Eleanor	Hines, Gertrude	Sharp, Mary Elizabeth
Bryan, Nelson	Holmes, Dorothy	Sidey, Kathryn
Burton, Lucile	Horne, Elizabeth	Smith, Helen Maurine
Cameron, Edythe	Howard, Lucile	Smith, Louise S.
Campbell, Mary Elizabeth	Hunt, Maurine	Stokes, Frances
Candler, Nadine	Hyde, Genevieve	Sweeton, Evorine
Cantrall, Edna	Johnston, Lillian	Swisher, Martha
Carling, Jane	Jordan, Elizabeth	Tatum, Ferrell
Chenault, Geannie	Kellum, Ida	Taylor, Marie
Clark, Martha Lee Ola	Kendall, Marion	Terrell, Mary Elizabeth
Collier, Bernice	Killion, Alice	Thomas, Myrtle
Collins, Daugherty	Latimer, Mary Virginia	Tibbetts, Alice
Cooke, Billie	Lee, Zelma	Tone, Mildred
Cook, Eleanor Louise	Lightfoot, Margaret	Tyden, Evelyn
Cope, Dorothy	Ligon, Mary	Tyrrell, Carol
Couch, Ellen	Lindsey, Margaret	Von Housen, Audrey
Curran, Margaret	Longfellow, Elizabeth	Ward, Mertis
Dadisman, Rosa Lee	Lovrien, Esther Bell	Waters, Orra V.
Davis, Helen	Luna, Sue	Watkins, Mary Elizabeth
Davis, Lottie	Lyons, Rebekah	Watson, Frances
Deiker, Merry Louise	McCormick, Helen	Weicker, Irma
Dixon, Hazel	McHenry, Florence	Wells, Fannie
Dorch, Ernestine	McMurry, Frances	White, Sarah Elizabeth
Duncan, Mary Elizabeth	McRae, Margaret	Willingham, Nell
Edgar, Clynte	Meade, Thelma	Willis, Josephine
Edgington, Madalyn	Moore, Alma	Wilson, Frances
Faulconer, Ina	Moore, Ariel	Wootten, Ruby
Faurest, Katherine	Moore, Katherine	Wriggelsworth, Vera
Feld, Gladys	Moore, Virginia	Yow, Elizabeth
Fentress, Aileen	Nixon, Alice	

### SENIOR MIDDLE CLASS

Abbott, Dorothea	Buford, Maribel	Ellington, Martha
Adcock, Mildred	Burgess, Betty	Engler, Viola
Adickes, Frankie	Byard, Mary Frances	Evans, Donella
Anderson, Margaret	Caffarelli, Dorothy	Fisher, Evelyn
Andrews, Lillian	Calhoun, Mary Bruce	Fletcher, Lavon
Ashbaugh, Mildred	Callihan, Juliette	Foster, Elinor
Babers, Evelyn	Campbell, Jane	Fox, Carolyn
Bailey, Ruth	Castle, Claribel	Francez, Margaret
Bales, Phyllis	Christiancy, Caro	Frank, Louise
Barbee, Helen	Clement, Margaret	Freuchtenicht, Lillian
Bardin, Marjorie	Cole, Sarah Margaret	Fuller, Frances
Barker, Lois	Colina, Alverta	Fuller, Anne Louise
Bassett, Carolyn	Collins, Mary Ruth	Gail, Mabel
Berry, Jessie Catherine	Cowden, Mildred	Garrett, Mary Belle
Bevington, Helen	Crider, Blanche	Gee, Katherine
Bittler, Helen	Cron, Mary Minnetta	Goodwyn, Margaret
Blackwell, Leola	Crowder, Rachel Louise	Gottschalk, Helen Ann
Blattner, Dell	Cudlip, Luella	Graybeal, Cora Grace
Boedeker, Carol	Cullum, Mary E.	Griffin, Margaret
Bonney, Betty	Curry, Mary Elizabeth	Gullicksen, Marguerite
Born, Doris	Daviss, Carro	Haldeman, Ruth
Bowden, Pauline	Dill, Alice	Hamby, Emelene
Bracy, Mary E.	Dill, Dorothy	Harr, Mary
Brandon, Love Mae	Dunham, Betty	Harwood, Christine
Brazelton, Marie	Duvall, Lillys	Hawkins, Marjorie
Bryant, Margaret	Ebbett, Betty	Heighway, Jean
Buckner, Elizabeth	Edens, Willie Louise	Hendricks, Ruth

# W A R D - B E L M O N T

Hileman, Sarah Elizabeth	McCutcheon, Martha	Roberts, Marguerite
Hill, Mary Margaret	McGivray, Lucile	Roberts, Mildred Evelyn
Hollingsworth, Genevieve	McIntosh, Gertrude	Robinson, Ruth
Holtzheus, Mabel	McKee, Ellowee	Roesch, Evelyn
Hook, Helen	McLary, Mary	Sanford, Nina
Hornback, Ruth	Marsh, Mildred	Sargent, Harriet
Hudson, Alice	Martin, Ellen	Schaft, Alice
Hull, Ernestine	Milburn, Bennie	Scholze, Virginia
Hunter, Harriett	Moore, Floy	Senter, Bess Lu
Huthsteiner, Dorothea	Moore, Lilla Frances	Shedd, Alouise
Jacob, Martha Mary	Morehead, Gertrude	Shriver, Mary
Jennings, Annie Ruth	Morrette, Rhea	Skiles, Mary Alice
Johnson, Dorothy	Morrison, Mildred	Sloan, Katherine
Johnston, Emily	Moss, Marietta	Smith, Lena
Jones, Ernestine	Mulholland, Marlon	Smith, Virginia
Jones, Mary Maxine	Murchison, Josephine	Snell, Margaret
Joy, Ruth	Murray, Rosebud	Snider, Helen
Kahn, Dorothea	Murtagh, Helen	Stokes, Elsie
Kaufman, Lyall	Neff, Ruth	Strother, Mary Ruth
Kemp, Reva May	Nelson, Josephine	Stum, Mary Catherine
Kennedy, Alice	Nicholson, Jane	Suggs, Elizabeth
Klock, Polly	Norman, Dorothy	Sullivan, Marian
Knight, Dorothy	Nyce, Harriet	Tatman, Elizabeth
Kohl, Helen	O'Connor, Martha	Taylor, Gladys
Kullman, Mary L.	Oltorf, Rosalie	Taylor, Josephine
Land, Emelyn	Pardue, Rebekah	Thomas, Grace
Laswell, Helen	Parker, Dorothy	Thompson, Janice
Layton, Marwood	Parsons, Dorothy	Timmons, Margaret D.
Letzerich, Vera	Payne, Vola Frances	Todd, Sally
Lewis, Lee	Pinnell, Marlon	Van DeVenter, Vernele
Lidikay, Mary Adelaide	Poorman, Grace	Vaught, Mary H.
Lindemann, Mary	Potts, Helen	Vicars, Meca
Lindsey, Marlon	Preuilt, Camilla	Warren, Grace
Lynn, Frances Irene	Price, Lucile	Warren, Kathryn Mae
McCalister, Janie	Rasmus, Florence	Wells, Virginia
McCluer, Elizabeth	Reed, Jane	Welty, Virginia
McCollough, Itasca	Richardson, Jean	Wilson, Betty
McConnell, Clara	Richardson, Roberta	Wittenberg, Dorothy
McCrory, Marion	Ritzius, Julie	Yates, Ernestine
McCuddy, Bettie	Roberts, Fay	Young, Fay

## COLLEGE SPECIAL CLASS

Alexander, Georgetta	Dugger, Dorothy	Irwin, Lillian Evelyn
Allen, Mary Merrill	Duncan, Martha Agnes	Jakes, Ophelia
Anderson, Myrl	Dunlap, Helen	James, Esther
Armstrong, Beatrice	Dunlap, Sarah	James, Frances
Arter, Nola	Edwards, Hazelle	James, Helen
Banks, Mary Adelaide	Ellis, Hettie	Jennings, Bonnie
Beery, Alice	Ellwood, Janie	Jones, Velma
Beidler, Virginia	Fant, Hester	Kehm, Phyllis
Bell, Clara	Flags, Archia	Kell, Mary Jo
Blum, Beulah Alice	Foggy, Ruth Elizabeth	Kemp, Eleanor
Bope, Lynwood	Frost, Louise	King, Sue
Borders, Ruth	Funkhouser, Alice	Kirk, Margaret
Bowden, Louise	Gallup, Ruth	Koltinsky, Rose Emma
Boyer, Emeline	Gaskins, Hazel	Kurtz, Nan
Brannan, Mildred	Gibson, Gertrude	Kuster, Irma
Branning, Eleanor	Goodpasture, Mildred	Leonard, Margaret
Brice, Helen	Grant, Aileen	Lewis, Dorothy
Browder, Elizabeth F.	Gregory, Elizabeth	Lloyd, Florence
Brown, Dorothy	Griffin, Frances	Lockwood, Charlotte
Brown, Edna	Grinter, Eleanor	Logsdon, Alice
Bruington, Ruth	Grossman, Ruth	Lovette, Marianna
Bucker, Charlotte	Gwyn, Nell	McClanahan, Mary Pearl
Burlison, Effie Mabel	Hainsfurther, Bess	McDonald, Delphine
Campbell, Marjorie	Hall, Gladys	McIntosh, Anna Lila
Capps, Velma	Hall, Winnie Mae	McIntosh, Wanda
Carrigan, Elizabeth	Hanby, Margaret	McKinsey, Anne
Cheeves, Ferol	Harsha, Virginia	McLane, Elizabeth
Chelf, Mary	Hobbs, Margaret	McLean, Mildred
Clay, Lorraine	Hodges, Lorraine	McNeff, Mildred
Clover, Jessie	Holbert, Belle	Madison, Mabel
Coen, Douglas	Holley, Grace	Marks, Gertrude
Coleman, Mary T.	Horne, Anita	Martin, Bernice
Connor, Alene	Huddy, Ruth	Mattingly, Evelyn
Connor, Tully Beth	Humphrey, Margaret	Maxwell, Georgia
Covert, Sarah	Huston, Lloyd	Means, Kathryn
Cross, Alice	Hyndman, Virginia	Melat, Gertrude
Curnow, Gladys	Idelson, Ruth	Mlnetree, Lena
Donigan, Lucy	Irvin, Louise	Mobley, Kathryn

# W A R D - B E L M O N T

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Mooklar, Dorothy  
 Moore, Mary Sudie  
 Morehead, Marjorie  
 Morris, Hilda  
 Morrison, Josephine  
 Moulton, Mary  
 Mullendore, Mildred  
 Murphey, Pauline  
 Neukomm, Genevieve  
 North, Estelle  
 Old, Virginia  
 O'rear, Louise  
 Ottarson, Idelle  
 Packard, Marion  
 Paris, Blanche  
 Paris, Louise  
 Parkhill, Lola  
 Payne, Katherine  
 Pentreath, Drexia  
 Peters, Nellie  
 Peyton, Madeline  
 Phetteplace, Dorothy  
 Phetteplace, Mary  
 Phillips, Martha

Plaskett, Josephine  
 Porter, Eva Neal  
 Potts, Alma  
 Powell, Mattie  
 Prewitt, Henrietta  
 Rebman, Ina  
 Reynolds, Alice  
 Richards, Catherine  
 Richardson, Annie  
 Ricketts, Elizabeth  
 Robinson, Louise  
 Rogers, Valeria  
 Rudersdorf, Stella  
 Savage, Helen  
 Sawyer, Flora  
 Schafer, Gertrude  
 Schrock, Katherine  
 Scudder, Frances  
 Shaver, Pauline  
 Sherman, Evelyn  
 Sherman, Wilma  
 Simonton, Mary  
 Smith, Louise (La.)  
 Smith, Marjorie  
 Smith, Sara Louise (Ga.)  
 Snodgrass, Mary

Sprouse, Ruby  
 Starkweather, Willa  
 Steele, Marjorie  
 Stephenson, Sarah  
 Stevens, Mildred  
 Stewart, Frances  
 Stoufer, Margaret  
 Sweet, Marjorie  
 Tarlton, Opal  
 Thomas, Georgia  
 Thompson, Maurine  
 Tucker, Josephine  
 Waid, Willa Mae  
 Warnock, Lillian  
 Weldon, Virginia  
 Williams, Birch  
 Williford, Mary Louise  
 Winders, Gladys  
 Wise, Margaret  
 Wolfe, Katherine  
 Wood, Irma Christine  
 Woodward, Vivian  
 Woodward, Glenyce  
 Young, Mary Elizabeth

## PREPARATORY STUDENTS

### JUNIOR MIDDLE CLASS.

Anderson, Fay  
 Bailey, Elizabeth  
 Ballinger, Elizabeth  
 Blair, Mary Frances  
 Block, Hilda Vivian  
 Bradford, Sarah  
 Britt, Lorraine  
 Callender, Elizabeth  
 Clark, Marie  
 Cochran, Frances  
 Coker, Annie Mary  
 Coles, Martha  
 Colvin, Pattie  
 Condon, Lillian  
 Cook, Mary Baxter  
 Cox, Mary Priestly  
 Dale, Mary Ellen  
 Edmison, Katherine  
 Farmer, Natalie  
 Gilbert, Mary Louise  
 Graham, Eleanor  
 Green, Dorothy  
 Greenlaw, Annie G.

Hand, Theo Louise  
 Harvey, Jane  
 Hendee, Virginia  
 Henderson, Helen  
 Hudson, Maxine  
 Hunsaker, Helen  
 Ingram, Alice  
 Jackson, Elizabeth Kent  
 Killibrew, Katherine  
 Laing, Margery Mae  
 Langdon, Thelma  
 Leonard, Mary Elizabeth  
 Lightfoot, Roberta  
 McGill, Mary  
 McWilliams, Belle  
 Martin, Ruth  
 Marx, Marjorie  
 Millican, Louise  
 Mitchener, Clotilda  
 Moore, Margaret Lula  
 Morelli, Whitfield  
 Morgan, Bonnie  
 Moss, Helen  
 Mouzon, Mary Jo  
 Nichol, Anne Leslie

Northern, Mary C.  
 Norwood, Julia Fay  
 Owsley, Bonnie  
 Pool, Mildred  
 Pope, Marion  
 Porter, Elise  
 Prewitt, Evelyn  
 Price, Kathryn  
 Priestner, Elise  
 Redden, Virginia  
 Reeder, Kathleen  
 Reynolds, Marjorie  
 Scofield, Iona  
 Snider, Virginia  
 Sudekum, Elizabeth  
 Swenson, Mary  
 Tandy, Charlotte  
 Thompson, Con  
 Weicker, Eunice  
 Whitsitt, Olive L.  
 Wilson, Mary Elizabeth  
 Wylie, Julia  
 Zorn, Marie

### PREPARATORY SPECIAL CLASS

Atkins, Mona  
 Atwood, Emalyn  
 Bailey, Sara  
 Barksdale, Kate  
 Berry, Nellie  
 Boxley, Lucile  
 Burton, Marvella  
 Condon, Helen  
 Cook, Margaret  
 Cooper, Merrill  
 Dahlberg, Dorothy  
 Denton, Ethel  
 Foster, Zaidee Lee  
 Frase, Fern  
 Fraser, Luella  
 Garis, Nell  
 Gray, Maurine  
 Hertz, Gladys  
 Hicks, Mary Gordon  
 Hooten, Martha

Hudson, Annie Mary  
 Jennings, Catherine  
 Kirksey, Lillian  
 Krimmel, Marie  
 Latimer, Elizabeth  
 Lindley, Monaei  
 Long, Lucy Lee  
 Lowe, Virginia  
 McIntosh, Inez  
 Maxwell, Lula  
 May, Florence  
 Miller, Margaret  
 Moore, Mary McEwen  
 Moore, Sara Frances  
 Morton, Anne  
 Osborn, Eleanor  
 Peirce, Clyde  
 Porter, Evelyn  
 Raphael, Allyne  
 Rayl, Hortense  
 Rogers, Irene

Shepherd, Ula  
 Shotwell, Ruth  
 Sudekum, Viola  
 Sutton, Eloise  
 Taxman, Ione  
 Thomas, Valda  
 Tiller, Fantine  
 Tincher, Corinne  
 Todd, Grace  
 Tolman, Mary Alice  
 Tucker, Clara  
 Uish, Pauline  
 Wagenman, Louise  
 Wagon, Alice  
 Walter, Lois  
 Weatherly, Grace  
 Whaley, Irma Lois  
 White, Anne Lucy  
 White, Katherine  
 Wright, Aileen



# W A R D - B E L M O N T

## JUNIOR CLASS

Alexander, Maude  
Atkins, Louise  
Bender, Jane  
Billings, Virginia  
Blackshear, Louise  
Bragassa, Mary Ellen  
Brodie, Belmont  
Bush, Frances  
Calhoun, Maria  
Clement, Martha  
Cleveland, Janice  
Collier, Estelle  
Coxe, Adelaide  
Creighton, Elizabeth  
Dake, Mary Dudley  
Davis, Dorothy  
Davis, Jane  
Day, Ruth  
DeMott, Dorothy

Dinning, Marion  
Gaines, Edith  
Grice, Jane  
Harkins, Margaret  
Harris, Mary Margaret  
Hassell, Frances  
Hawes, Tina Mae  
Hawkinson, Stella  
Hollinshead, Harriet  
Holt, Helen Jessie  
Howse, Helen  
Huddleston, Helen  
Jones, Virginia  
Kellum, Antoinette  
LaDue, Marion  
Lipscomb, Mary W.  
McAlister, Louise  
McCoy, Jean  
McQuiddy, Sue  
Matthews, Melissa  
Mitchener, Alline

Moore, Helen  
Moore, Mary Daniel  
Morelock, Mary L.  
Pearson, Marion  
Pfisterer, Elsie  
Russell, Frances  
Shackleford, Elizabeth  
Sherman, Marion  
Spotswood, Odell  
Spradley, Maxine  
Stephenson, Mary  
Thompson, Dorothy  
Vise, Margaret  
Wade, Dorothy  
Ware, Alexandria  
Warren, Mary E.  
Wilson, Dorothy Edna  
Yeargin, Dorothy  
Yow, Marguerite

## SOPHOMORE CLASS

Abbott, Marjorie  
Adams, Grace  
Adamson, Ruth  
Allen, May Louise  
Bandy, Corinne  
Barthell, Elizabeth  
Beare, Hortense  
Beauchamp, Virginia  
Bennett, Sara Elizabeth  
Bolton, Mattie Lou  
Boyer, Betty  
Brower, Georgia  
Buckingham, Isabel  
Bump, Alice  
Carson, Byington  
Cates, Freda  
Cayce, Mary Elizabeth  
Cohen, Beulah  
Crandall, Estelle  
Culbert, Dorothy  
Darst, Martha  
Dickinson, Helen  
Dozier, Mary Elizabeth  
Durrett, Katherine  
Eakin, Eloise  
Eatherly, Martha Anne  
Farr, Martha  
Finney, Elizabeth

Fletcher, May  
Folk, Emily  
Forney, Wanda  
Green, Emma Elizabeth  
Greer, Anne Amelia  
Griffin, Ida  
Gross, Elsie  
Hall, Rebekah  
Harrington, Mary  
Harris, Frances  
Hayes, Florence  
Haynes, Jean  
Henderson, Orlean  
Humphe, Margaret  
Ilfeld, Janet  
Jackson, Mercer  
Joslin, Martha Anne  
Kearney, Helen Crete  
Lambeth, Martha  
Lindsley, Helen  
McWilliams, Grace  
Meadors, Lily  
Meadows, Jewell  
Mitchell, Winifred  
Morris, Ada Lee  
Murray, Dora Houston  
Neil, Argie  
Neil, Frances

Nichol, Catherine  
O'Bryan, Mary  
O'Connor, Margaret  
Orr, Polly  
Padgett, Mary  
Porter, Rebecca  
Ralls, Lorene  
Robbins, Eleanor  
Scruggs, Willa  
Saylor, Helen  
Shore, Bessie  
Simpkins, Elma Lee  
Smedley, Nancy  
Smith, Blanche  
Spears, Frances  
Stallworth, Thelma  
Stephens, Mabre  
Sudekum, Marie  
Swink, Edith  
Taylor, Caroline  
Vaughan, Susan  
Webster, Dorothy  
Weinberger, Bernice  
Wharton, Alene  
White, Anna  
Whittenberg, Sara Jane  
Willis, Allie  
Winn, Margaret

## FRESHMAN CLASS

Allen, Leonora  
Baggett, Flora  
Bailey, Jeannette  
Bailey, Lucile  
Baldwin, Mildred  
Bandy, Naomi  
Bass, Mary E.  
Bender, Herminia  
Bleecker, Mary  
Bonnin, Ruth  
Brandenburg, Virginia  
Burnett, Sarah  
Cavert, Florence  
Cooper, Josephine  
Crawford, Louise  
Davis, Helen C.  
Davis, Novella  
DeForest, Frances  
Denby, Helen Jo  
Dorris, Margaret  
Douglas, Adelaide  
Erbrick, Ruth  
Estes, Henrietta

Ezell, Frances  
Fall, Nell  
Fitzgerald, Anne  
Ford, Edna  
Gorham, Eleanor  
Grizzard, Gertrude  
Hamilton, Marcella  
Hardison, Frances  
Hawkinson, Ethel  
Ingalls, Charlotte  
Johnson, Wendel  
Keeble, Emmie  
Keller, Mary Elizabeth  
Kirsch, Elizabeth  
Knox, Mary Elizabeth  
Lewis, Edna  
Luck, Bernice  
McAlister, Laura  
McDonald, May Imrie  
Miller, Mary Louise  
Morelock, Elizabeth  
Morton, Margaret  
Murray, Sarah  
Parrish, Kathryn

Pearson, Margaret  
Polhill, Edwina  
Polk, Kate  
Powell, Sarah  
Richardson, Jacqueline  
Roseborough, Louise  
Russell, Frances  
Saunders, Frances  
Scott, Dorothy  
Simon, Pauline  
Slaughter, Thelma  
Spears, Mary  
Stallworth, Mildred  
Stice, Mary  
Sudekum, Sarah  
Sweeney, Annie Bell  
Tompkins, Elizabeth  
Towler, Mary  
Watts, Gladys Lorraine  
Wherry, Augusta  
Williams, Emelene  
Wilson, Eugenia  
Woods, Louise

## SPECIAL STUDENTS

Alexander, Mrs. Vance	Gannaway, Elizabeth	Patrick, Frances
Allen, Louise	Gay, Edna May	Payne, Sarah
Baskerville, Nan	Gilbreath, Verna	Patton, Mrs. Lucile
Bauman, Ophie Louise	Gillespie, Elizabeth	Pittman, Margaret
Bennett, Alberta	Glasgow, Grace	Pittman, Marie Louise
Bentley, Sara	Glasgow, Mary B.	Pleasants, Mrs. E. S.
Bilby, Mrs. R. H.	Gower, Helen	Polak, Elizabeth
Bledsoe, Frances	Graves, Jennie Zoe	Pope, Mary
Bledsoe, Virginia	Greenlaw, Mary K.	Porter, Mildred
Boman, Irene	Gresham, Mary L.	Pritchett, Marjorie
Bond, Lucy May	Grizzard, Dorothy	Raine, Anna Marie
Breckinridge, Mrs. James	Hall, Jane Wilson	Reed, Eleanor
Brown, Agatha	Harris, Mildred	Rice, Katherine
Brown, Mrs. Barton	Haywood, Sara Sue	Rochelle, Eudora
Brown, Jenita	Hollinshead, Dorinda	Roy, Cecelia
Bruce, Justin	Hollowell, Frank	Sawrie, Florence
Bryan, Elizabeth	Holt, Ruby	Sensabaugh, Ludie Mai
Bugg, Eugene	Jackson, Mrs. Wm. Henry	Shepherd, Mrs. Jean
Caldwell, Sarah	Jones, Alline	Shepherd, Sarah
Cantrall, Sue	Kelley, Josephine	Simpson, Sara
Causey, Mrs. Will	Kennedy, Katherine	Smith, Letye
Chambers, Ellen	Kennedy, Madaline	Smith, Sara Catron
Cheek, Mrs. Will	Kingree, Martha	Smith, Vallie
Clark, Mrs. W. V.	Lanier, Elizabeth	Snell, Ellen
Clements, Mildred	Long, Maymee	Somerville, Helen
Cody, Mrs. Josh	Lowe, Jessie	Speier, Mary Gaut
Cohen, Hazel	Lusk, Mrs. Robert	Stateler, Lucile
Cohen, Judah	McFadden, Janet	Sullivan, Annie
Coke, Amanda	McCraw, Minerva	Tanksley, Elizabeth
Coke, Jennie	McHugh, Byrd	Tanksley, Marion
Colcock, Evelyn	McKinnon, Louise	Terry, Mary Elizabeth
Cole, Phillip	McPherson, J. T.	Thuss, Clemence
Cooke, Louise	Magdalene, Sister	Tinsley, Dorothy
Cram, Donald	Mertens, Lewis	Tucker, Robbie Louise
Crawford, Marion	Miller, Clara	Wade, Katherine
Currin, Dorothy	Miller, Lamar	Wade, Mary
Currin, Sarah	Morris, Mary Lee	Wakeman, Margaret
Davis, Edith	Morrow, Thelma	Walker, Ethel
Drane, Frances	Moulder, Janet	Walters, Elizabeth
Engler, Mrs. Monnie	Murray, Marie	Warren, Mary Catherine
Erwin, Coley	Newman, Roberta	Weinbaum, Danelle
Erwin, Nellie Gee	Noel, Mrs. L. G.	Welch, Ruth
Farnham, Mrs. Mabel	Oman, Mary E.	Whittsitt, Mildred
Fort, Virginia	Park, Gertrude	Williamson, Virginia
Fulcher, Sallie	Parrent, Marie	Wilson, Katherine

## RECAPITULATION

### STUDENTS BY STATES

Alabama	17	New Mexico	1
Arkansas	7	New York	2
California	3	North Carolina	3
Colorado	11	North Dakota	1
Delaware	1	Ohio	28
Florida	12	Oklahoma	40
Georgia	23	Pennsylvania	3
Illinois	63	South Carolina	1
Indiana	36	South Dakota	1
Iowa	20	Tennessee	499
Kansas	20	Texas	96
Kentucky	47	Virginia	7
Louisiana	21	Washington	2
Maine	1	West Virginia	5
Maryland	1	Wisconsin	16
Michigan	27	Wyoming	2
Minnesota	1	Panama	1
Mississippi	5		
Missouri	36		
Nebraska	8	Boarding Students from 37 States	
New Jersey	1	and Panama	620

## GRADUATES AND CERTIFICATE PUPILS, 1923-1924

### GRADUATES IN THE GENERAL COURSE

Helen Frances Allen.....Tennessee	Lillian Maude Johnston.....Michigan
Lyda Elizabeth Anderson....Kentucky	Elizabeth Jordan .....Illinois
Ina Maye Ashcroft.....Texas	Marion Kendall .....Kansas
Virginia Bailey .....Tennessee	Alice Ernestine Killion.....Indiana
Sarah Elizabeth Barr.....Oklahoma	Zelma Lee .....Oklahoma
Cathryn Irkle Bassett.....Oklahoma	Margaret Lightfoot .....Tennessee
Maurice Baucum .....Louisiana	Margaret La Rue Lindsey....Michigan
Virginia Bennett .....Wisconsin	Elizabeth Longfellow .....Ohio
Mildred Naomi Benton.....Colorado	Esther Belle Lovrien.....Iowa
Fay Boyd .....Texas	Sue Adolphus Luna.....Tennessee
Eleanor R. Brown.....Tennessee	Helen McCormick .....Missouri
Martha Nelson Bryan.....Tennessee	Florence Genette McHenry....Oklahoma
Lucile Burton .....Kentucky	Frances Clay McMurry.....Kentucky
Edythe Cameron.....West Virginia	Margaret Janet McRae.....Arkansas
Mary Elizabeth Campbell.....Missouri	Alma DeMoss Moore.....Missouri
Nadine Hill Candler.....Kansas	Katherine M. Moore.....Texas
Edna Cantrall .....Illinois	Virginia Ayres Moore.....Oklahoma
Geannie Estelle Chenault....Alabama	Alice L. Nixon.....Kansas
Lee Ola Clark.....Kansas	Helen Charlotte Pape.....Indiana
Bernice Louise Collier.....Tennessee	Anne Peterson .....Illinois
Eleanor Louise Cook.....Tennessee	Louise C. Pfeiffer .....Texas
Billie Cooke .....Tennessee	Margaret Antoinette Quinn....Florida
Dorothy Thompson Cope.....Illinois	Louise Sain .....Tennessee
Ellen Claire Couch.....Tennessee	Frances Mathilda Sample.....Kansas
Margaret Curran .....Missouri	Mary Margaret Samuel.....Indiana
Rosa Lee Dadisman.....Colorado	Bernice J. Schlesinger.....Iowa
Helen Cordray Davis.....Tennessee	Louise Taylor Schwab.....Oklahoma
Lottie A. Davis.....Arkansas	Mary Elizabeth Sharp.....Tennessee
Merry Louise Delker.....Kentucky	Katharyn Jane Sidey.....Kansas
Hazel Naomi Dixon.....Ohio	Helen M. Smith.....Wisconsin
Ernestine Dortch.....Tennessee	Martha Swisher .....Iowa
Clynte Edgar .....Arkansas	Frances Stokes .....Alabama
Madalyn Gales Edgington.....Texas	Evorine Sweeton .....Texas
Ina Elizabeth Faulconer.....Kansas	Ada Ferrell Tatum.....Georgia
Mary Katharine Faurest....Kentucky	Elizabeth Terrell .....Georgia
Gladys G. Feld.....Missouri	Myrtle Irene Thomas.....Tennessee
Marguerite Fisher .....Texas	Alice Reville Tibbets.....Michigan
Dorris M. Fitzell.....Colorado	Evelyn Tyden .....Michigan
Jane Lloyd Fleming.....Tennessee	Carol C. Tyrrell.....Iowa
Julia Garrett .....Texas	Audrey Louise Von Housen.....Iowa
Edith Elizabeth Granberry....Texas	Mertis Josephine Ward.....Iowa
Vesta Allen Gray.....Tennessee	Orra V. Waters.....Missouri
Elizabeth Harris .....Tennessee	Mary Elizabeth Watkins.....Georgia
Evelyn Haston .....Tennessee	Frances Elisabeth Watson.....Illinois
Gertrude E. Hines.....Texas	Sarah E. White.....Texas
Dorothy Holmes .....Georgia	Nell Nichols Willingham.....Alabama
Elizabeth Horne .....Oklahoma	Josephine Juette Willis.....Texas
Lucille Howard .....Kentucky	Ruby Alyne Wooten.....Oklahoma
Joy Maurine Hunt.....Ohio	Vera Wriggelsworth.....Michigan
Genevieve Hyde .....Wisconsin	Elizabeth Victoria Yow.....Georgia

### GRADUATES IN VIOLIN

Alline Fentress .....Tennessee	Sarah Shepherd .....Tennessee
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### GRADUATES IN EXPRESSION

Lyda Elizabeth Anderson....Kentucky	Katherine M. Moore.....Texas
Geannie Estelle Chenault....Alabama	Ada Ferrell Tatum.....Georgia
Ellen Claire Couch.....Tennessee	Myrtle Irene Thomas.....Tennessee
Marguerite Fisher .....Texas	Marie Stokes Parent.....Tennessee

### GRADUATES IN HOME ECONOMICS

Ida Kellum .....Florida	Zelma Lee .....Oklahoma
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### GRADUATES IN PHYSICAL EDUCATION

Jane Carling .....Missouri	Ariel Moore .....Iowa
Daugherty Hargett Collins....Texas	Louise Showers Smith.....Tennessee
Mary Virginia Latimer.....Texas	Mildred Elbertson Tone.....Texas
Mary Fort Ligon.....Tennessee	Fannie Robertson Wells.....Kentucky
Rebekah Lyons .....Virginia	Frances Virginia Wilson.....Texas



# W A R D - B E L M O N T

## CERTIFICATE PUPILS IN THE HIGH SCHOOL COURSE

Mary Fay Anderson.....Tennessee	Mary McGill.....Tennessee
Elizabeth Margaret Bailey...Tennessee	Margaret E. McLane.....Tennessee
Mary Frances Blair.....Tennessee	Belle McWilliams.....Tennessee
Hilda Vivian Block.....Missouri	Ruth Carolyn Martin.....Illinois
Sara Mildred Bradford.....Tennessee	Marjorie Mae Marx.....Louisiana
Elizabeth Ewing Callender...Tennessee	Louise Millican.....Texas
Marie Clark.....Tennessee	Clotilda Belle Mitchener...Mississippi
Frances Marian Cochran.....Iowa	Margaret Lula Moore.....Tennessee
Annie Mary Coker.....Mississippi	Virginia Whitfield Morelli...Tennessee
Martha Anderson Coles.....Tennessee	Bonnie B. Morgan.....Tennessee
Pattie Colvin.....Louisiana	Ann Leslie Nichol.....Tennessee
Lillian M. Condon.....Nebraska	Mary Caroline Northern...Tennessee
Mary Baxter Cook.....Tennessee	Julia Fayette Norwood.....Tennessee
Mary Priestly Cox.....Tennessee	Mildred Pool.....Kentucky
Mary Ellen Dale.....Kentucky	Marian Lewis Pope.....Tennessee
Martha Adeline Ellington...Tennessee	Elise Porter.....Mississippi
Natalie Farmer.....Oklahoma	Evelyn Clifton Prewitt...Kentucky
Mary Louise Gilbert.....Tennessee	Audrey Elise Priestner.....Kentucky
Eleanor Graham.....Tennessee	Mary Virginia Redden.....Maryland
Dorothy May Green.....Michigan	Kathleen Jo. Reeder.....Panama
Annie G. Greenlaw.....Tennessee	Marjorie Jane Reynolds.....Illinois
Theo Louise Hand.....Kentucky	Virginia M. Snider.....Iowa
Jane Semmes Harvey.....Tennessee	Nettie Elizabeth Sudekum...Tennessee
Virginia Hollister Hendee...Wisconsin	Marlan Charlton Sullivan...Tennessee
Helen Mae Henderson.....Florida	Mary Swenson.....Wisconsin
Maxine Hudson.....Oklahoma	Charlotte Tandy.....Tennessee
Helen Flemming Hunsaker...Kentucky	Con Thompson.....Tennessee
Alice Isobel Ingram.....Tennessee	Eunice E. Welcker.....Colorado
Elizabeth Kent Jackson.....Tennessee	Olive Louise Whitsitt.....Tennessee
Katherine Killebrew.....Tennessee	Mary Elizabeth Wilson.....Tennessee
Margery Mae Laing.....Wyoming	Julia Elizabeth Wylie.....Tennessee
Mary Elizabeth Leonard.....Tennessee	Marie L. Zorn.....Indiana
Roberta Lightfoot.....Tennessee	

## CERTIFICATE PUPILS IN PIANO

Myrl Anderson.....Missouri	Anne Richardson.....Tennessee
Eleanor Louise Cook.....Tennessee	Helen Jeanette Savage.....Colorado
Edith Davis.....Tennessee	Margaret Stouffer.....Kansas
Lorraine Hodges.....Alabama	Willa Mai Waid.....Tennessee
Louise C. O'rear.....Kentucky	Josephine Juetta Willis...Texas

## CERTIFICATE PUPIL IN VOICE

Emeline Hilton Boyer.....Tennessee
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## CERTIFICATE PUPILS IN VIOLIN

Marvell Burton.....Texas	Frances Drane.....Tennessee
Ellen Chambers.....Tennessee	

## CERTIFICATE PUPIL IN ORGAN

Marjorie Campbell.....Tennessee
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## CERTIFICATE PUPILS IN EXPRESSION

Ina Maye Ashcroft.....Texas	Florence Genette McHenry..Oklahoma
Ruth Mayo Borders.....Kentucky	Thelma Lyle Meade.....Virginia
Edythe Cameron.....West Virginia	Gertrude Melat.....Texas
Nadine Hill Candler.....Kansas	Alice L. Nixon.....Kansas
Rosa Lee Dadisman.....Colorado	Anne Richardson.....Tennessee
Ina Elizabeth Faulconer.....Kansas	Bernice J. Schlesinger.....Iowa
Julia Garrett.....Texas	Mary Simonton.....Louisiana
Mildred G. Goodpasture.....Tennessee	Helen Elizabeth Snider.....Texas
Elizabeth Harris.....Tennessee	Willa Inez Starkweather...Oklahoma
Gertrude E. Hines.....Texas	Elizabeth Terrell.....Georgia
Dorothy Holmes.....Georgia	Georgia Elizabeth Thomas...Texas
Ruth Huddy.....West Virginia	Gladys E. Winders.....Illinois
Marion Kendall.....Kansas	Ruby Alyne Wootten.....Oklahoma



# W A R D - B E L M O N T

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## CERTIFICATE PUPILS IN ART

Cathryn Irkle Bassett.....	Oklahoma	Margaret Lula Moore.....	Tennessee
Fay Boyd .....	Texas	Helen Charlotte Pape.....	Indiana
Sue L. Cantrell.....	Tennessee	Mildred Bond Porter.....	Tennessee
Frances Marian Cochrane.....	Iowa	Audrey Elise Priester.....	Kentucky
Tully Beth Connor.....	Texas	Ina Robbins Rebman.....	Alabama
Hester Virginia Fant.....	Kansas	Charlotte Tandy .....	Tennessee
Jane Semmes Harvey.....	Tennessee	Georgia Elizabeth Thomas.....	Texas
Margaret La Rue Lindsey....	Michigan	Alice Reville Tibbetts.....	Michigan
Elizabeth Longfellow .....	Ohio	Gladys E. Winders.....	Illinois
Marlanna Fowler Lovette....	Tennessee		

## CERTIFICATE PUPILS IN DOMESTIC ART

Fay Boyd .....	Texas	Helen McCormick .....	Missouri
Clynte Edgar .....	Arkansas	Frances Kathryn Means.....	Texas
Alice Martha Logsdon.....	Indiana	Hilda Elizabeth Morris.....	Texas
Mary Pearl McClanahan.....	Louisiana	Mary Simonton .....	Louisiana

## CERTIFICATE PUPILS IN HOME ECONOMICS

Lillys Molly Duvall.....	Kansas	Hilda Elizabeth Morris.....	Texas
Mary Pearl McClanahan.....	Louisiana	Elizabeth Victoria Yow.....	Georgia

## CERTIFICATE PUPILS IN SECRETARIAL COURSE

Mary Kathryn Mobley....	West Virginia	Virginia Wells .....	Arkansas
Pauline Shaver .....	Illinois		

## CERTIFICATE PUPIL IN PHYSICAL EDUCATION

Dorothy Thompson Cope.....Illinois

## CERTIFICATE PUPILS IN PHYSICAL EFFICIENCY

Helen M. Condon.....	Nebraska	Louise S. Smith.....	Tennessee
Estelle Marie North.....	Michigan	Fannie R. Wells.....	Kentucky

## WARD-BELMONT ALUMNAE ASSOCIATION

President: Louise Bell, Nashville, Tenn.

Vice-President: Mrs. Guy Holden Nevins, Jr. (Annie Beth Crawford), Nashville, Tenn.

Secretary: Mrs. Frank W. Blair (Margaret Morrison), Nashville, Tenn.

Treasurer: Sallie Beth Moore, Nashville, Tenn.